Symphony No. 1

for orchestra and Jazz drummer

Montage of six scenes

by

Lee McClure

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with violin solo by Mark Feldman

Start Time	Score Pg.#	Bar #'s	Scene
0:00	1	134 – 203	I Pastoral Impressions
3:36	18	344 – 358	II Blue Largo
4:31	23	302 – 322	III Brief Phantasia
5:08	27	479A – 479LL	IV Bembe Cubano in 9/8
6:40	44	614 – 634	V Blues Riff Climax
7:18	49	515 – 541	VI Neo-Samba Finale

Scene IV features transcription of improvised violin solo by Mark Feldman arranged for 1st & 2nd Violins on score pages 28 - 42. Scene IV was originally an improvisation over the continually repeating of bar 479 which is now written out for Violins I & II.

The only existing parts are for the original ***Symphony No.1.*** Parts for the ***Montage*** can be made: Notice the discontinuous bar numbers above. Each Scene in the ***Montage*** retains the bar numbers of the original long symphony. This enables parts to be made for the ***Montage*** from the original parts. This ***Montage*** is a suite made from the original ***Symphony No.1*** which is 30 minutes, 161 pages, and 704 measures long. Montage is about 8½ minutes.

Instrumentation

		Full String Section
1 Flute	1 French Horn	Violin I & II
1 Oboe	1 Percussionist:	Viola
1 B^b Clarinet	Trapset, Glockenspiel	Cello
1 Bassoon		Double Bass

Notes on the Score

CONCERT PITCH SCORE EXCEPT FOR USUAL OCTAVE TRANSPOSITIONS (Glock & D.B.).

Metric modulations are expressed with the old value first: ♩=♩ means the previous ½-note becomes the new ¼-note. ▽ means a staccato attack with an accent.

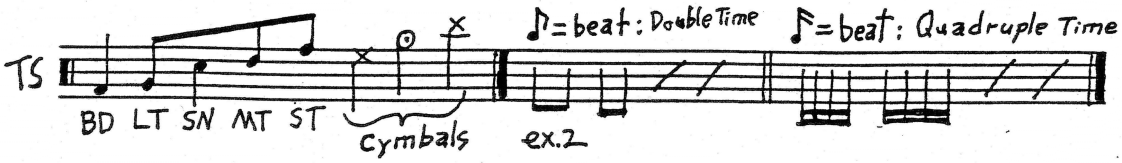
STRING NOTATION

Imperceptible bow changes are sometimes indicated with the symbol: (M). Elsewhere the conductor and/or players should decide where bow changes are to be made. In the score "P" (pizzicato) and "A" (arco) are reminders placed over the cleff of the double bass and/or cello parts.

PERCUSSION NOTES

A Jazz drummer who is an excellent soloist and experienced in Jazz, Latin and Bossa Nova styles is required to play a trapset (as indicated below). The glockenspiel part which doesn't play while the trapset does, may be played by a second percussionist.

crash, CR:	crash cymbal	⊙ :	hit center of cymbal
Ride, Rd:	ride cymbal	+ :	HH closed, or close HH
HH:	highhat	(+):	reminder that HH is closed
BD:	bass drum	o :	HH open, or open HH
SN, SD:	snare drum	Ft.O., F.O.:	use foot only on HH
ST:	small tomtom	+ <— o :	HH gradually opening
MT:	medium tomtom	o —> + :	HH gradually closing
LT:	large tomtom (floor tom)	TS:	trapset
RS:	rim shot	Glock, Gl:	glockenspiel



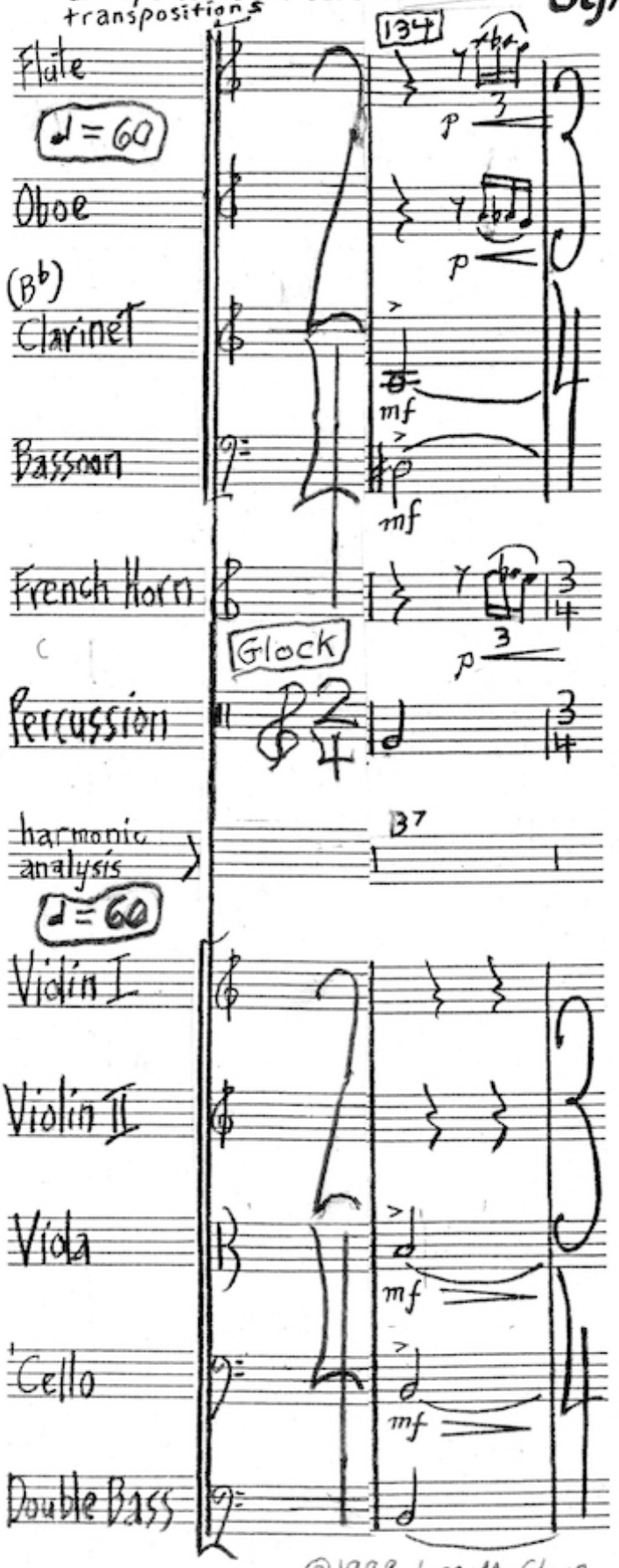
In the score, the large tomtom is indicated on the middle line in bar 171-173. In the part it is always on the second line up. In ex.2 above, the trapset is to keep time by treating either the 8th-note or 16th-note as a ¼-note. When "cue:" is used in the trapset part, it means to improvise off the rhythms indicated. X's used as note heads in "cues" don't necessarily mean cymbals. "□8's","□ Time" or "Strate" means equal 8th's, as opposed to swing 8th's. Slashes (/ / /) indicate the trapset is keeping time. Chord symbols should be included in the trapset part to indicate phrasing in bars 54-83 and 480-508 only.

CONCERT PITCH SCORE except for usual octave transpositions

Symphony No. 1 by Lee McClure

Montage

Scene 1
Pastoral Impressions



Note: 1st bar number is 134

2nd bar

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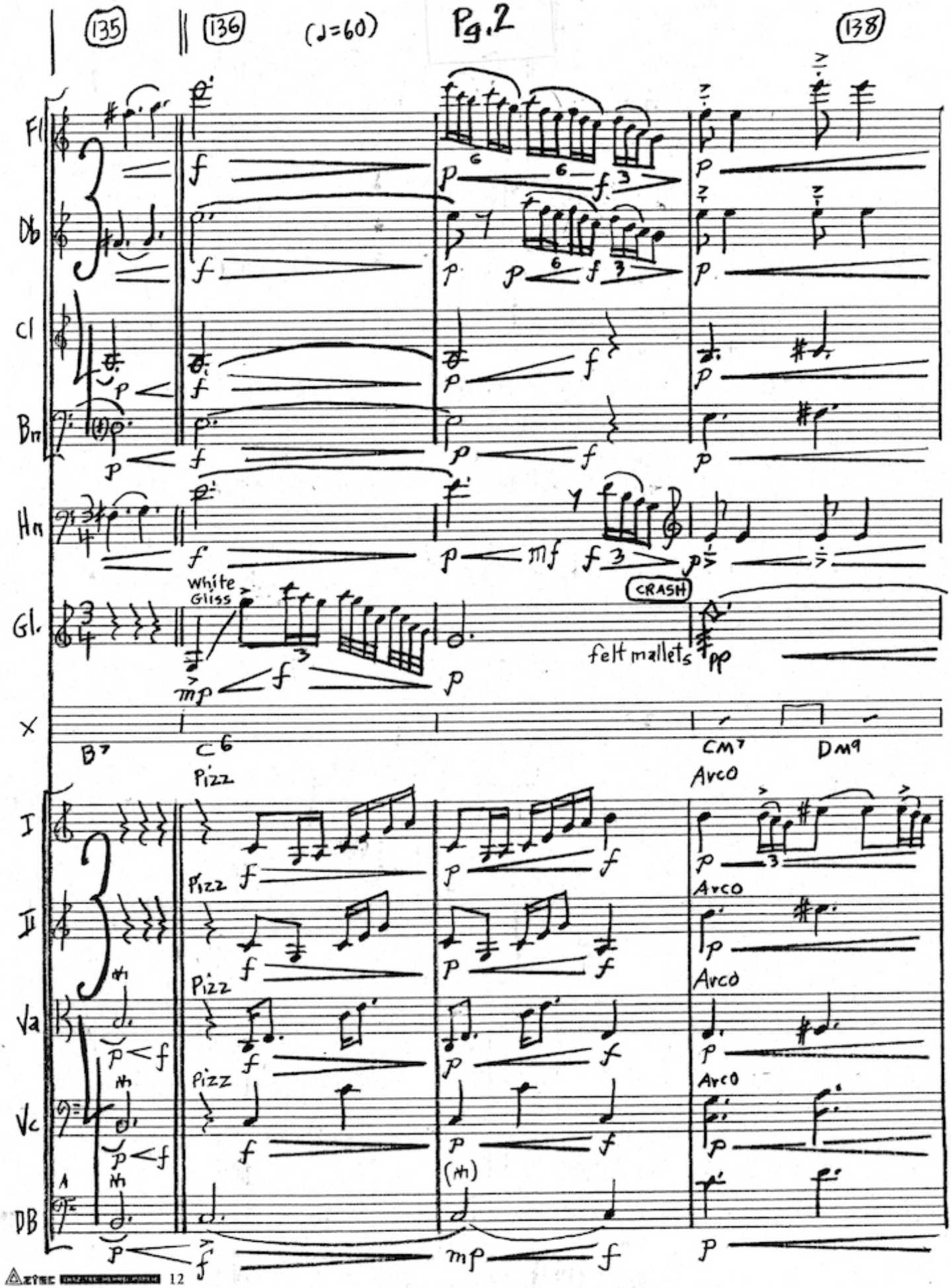

135
136
(♩=60)
Pg.2
138
Fl
Ob
Cl
Bn
Hn
Gl.
White Gliss
CRASH
felt mallets
X
B7
C6
CM7
DM9
Pizz
Arco
I
II
Va
Vc
DB

Fl

Ob

Cl

Bn

Hn

l.v.

X

EM7 DM9 CM7 FM7 CM7,6

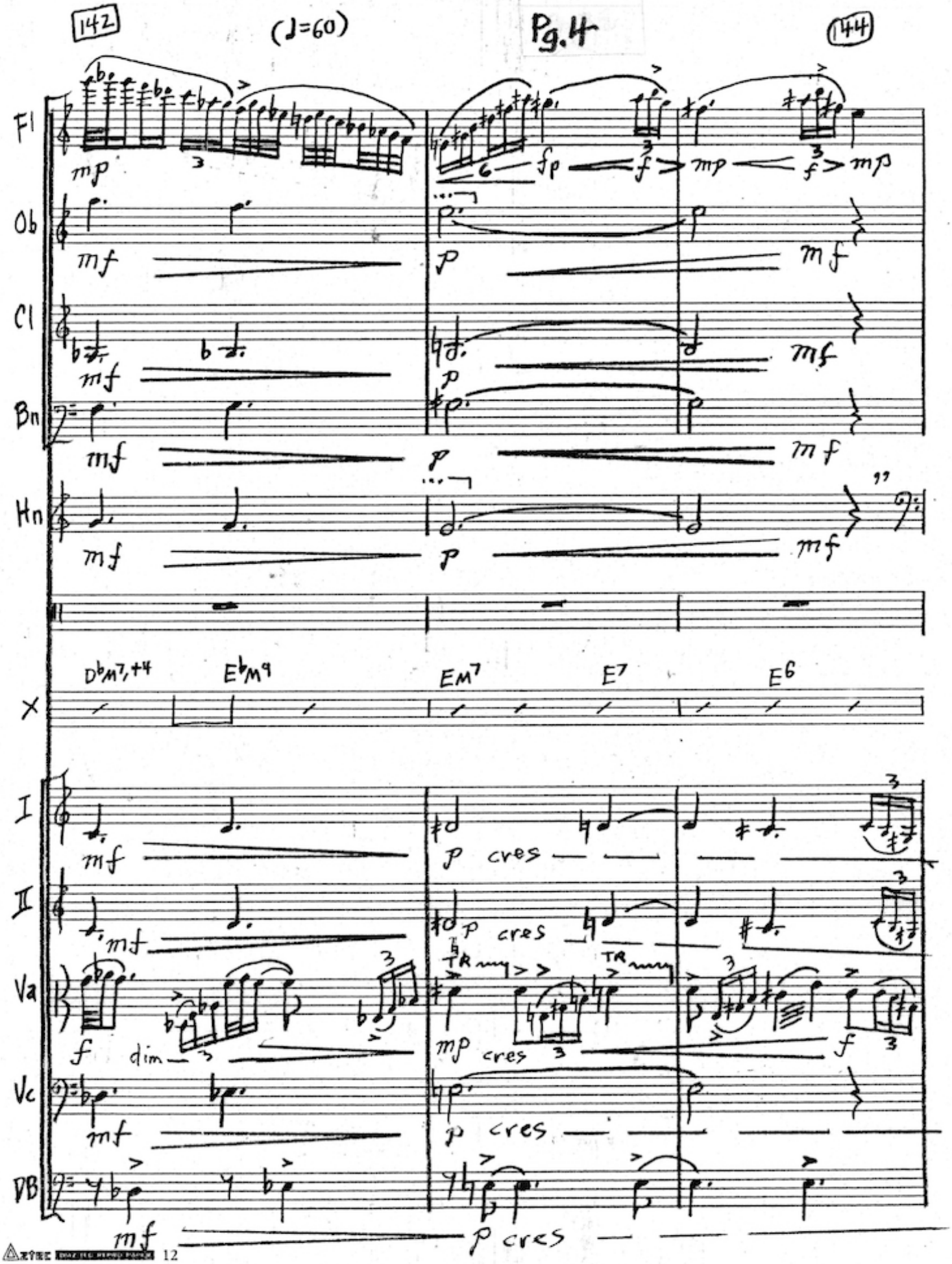
I

II

Va

Vc

DB


142
(♩=60)
Pg.4
144
Fl
Ob
Cl
Bn
Hn
X
I
II
Va
Vc
DB
mp
fp
f
mf
p
D♭M7,+4
E♭M9
EM7
E7
E6
cres
dim
TR

145 (♩=60) 148

Fl

Ob

Cl

Bn

Hn

E♭7 D9 C6 A-6 C6 D9 C6 A-6

X

con sord.

I

con sord.

II

Va

Vc

DB

149 (♩=60) 152

Fl — w/Glock — mp — mf — f — sub.

Ob — mf — sfz — mf — mp — p

Cl — sfz — mf — mp — p

Bn — sfz — mf — mp — p

Hn — mf — sfz — mf — mp — p

Glock — w/flute — mp — mf — l.v.

X — C6 D9 CM7,6 DbM7,+4 D9 EbM7

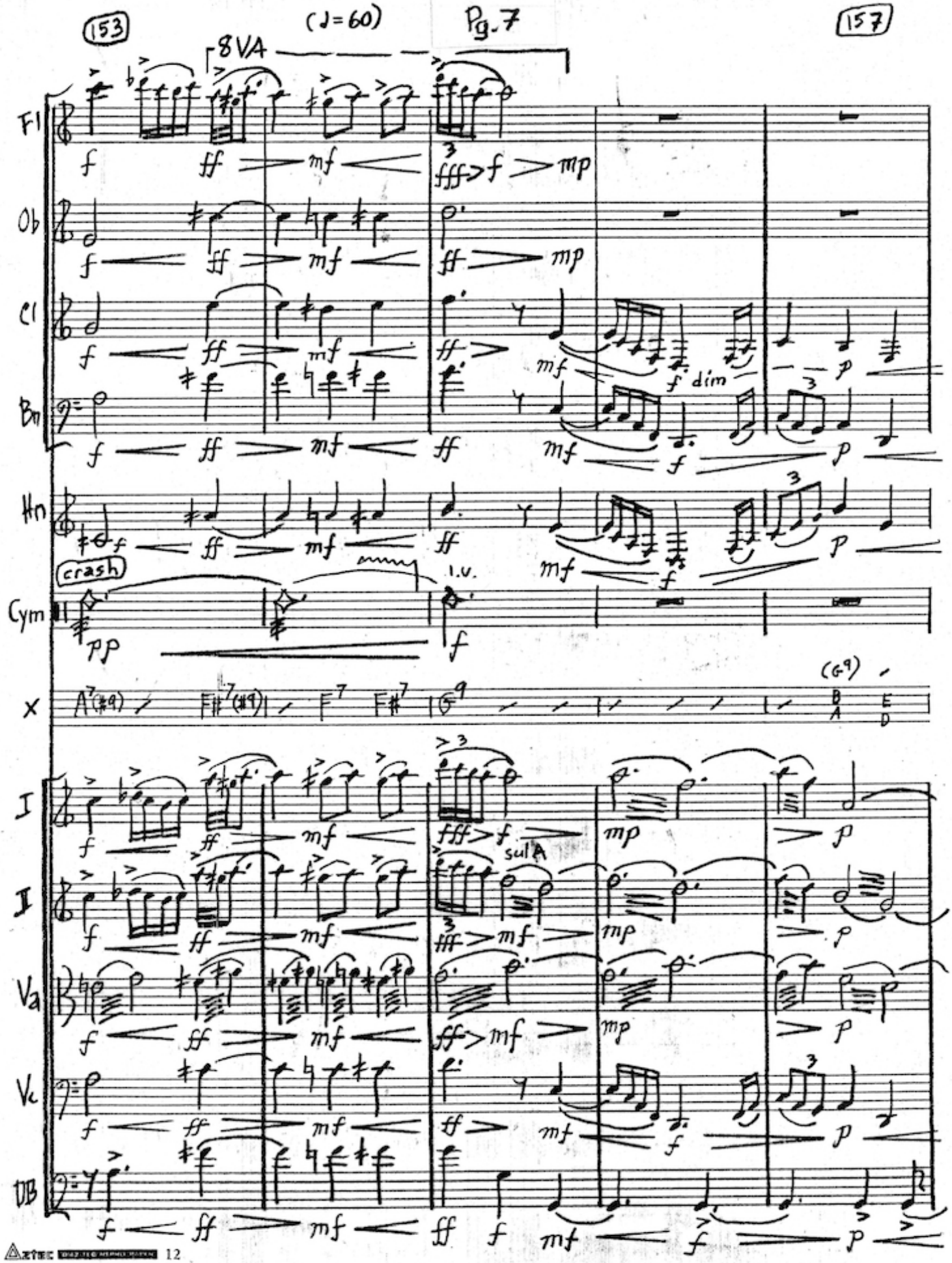
I — senza sord. — p — sfz — mf — mp — p — f

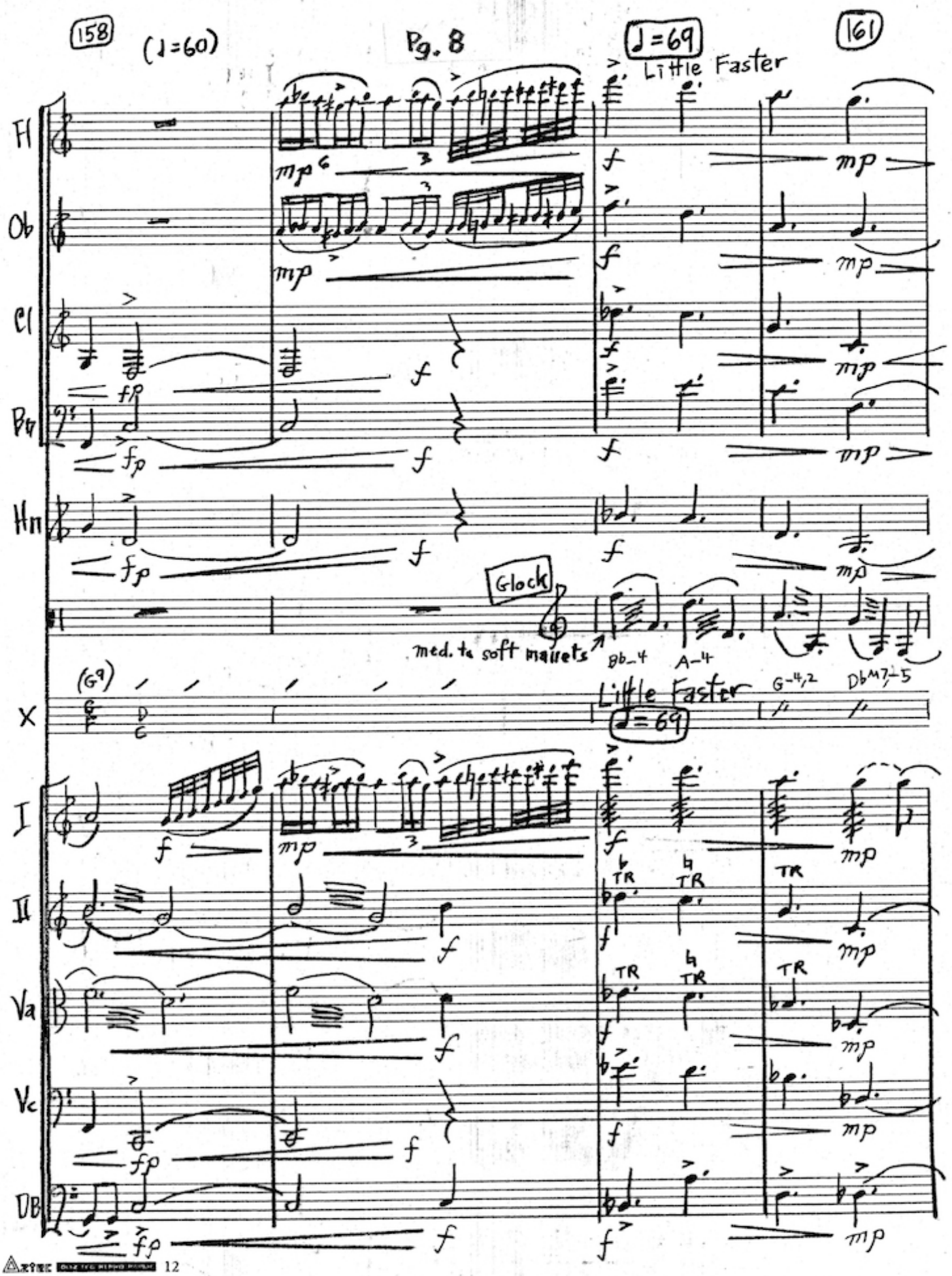
II — senza sord. — p — sfz — mf — dim — p — f

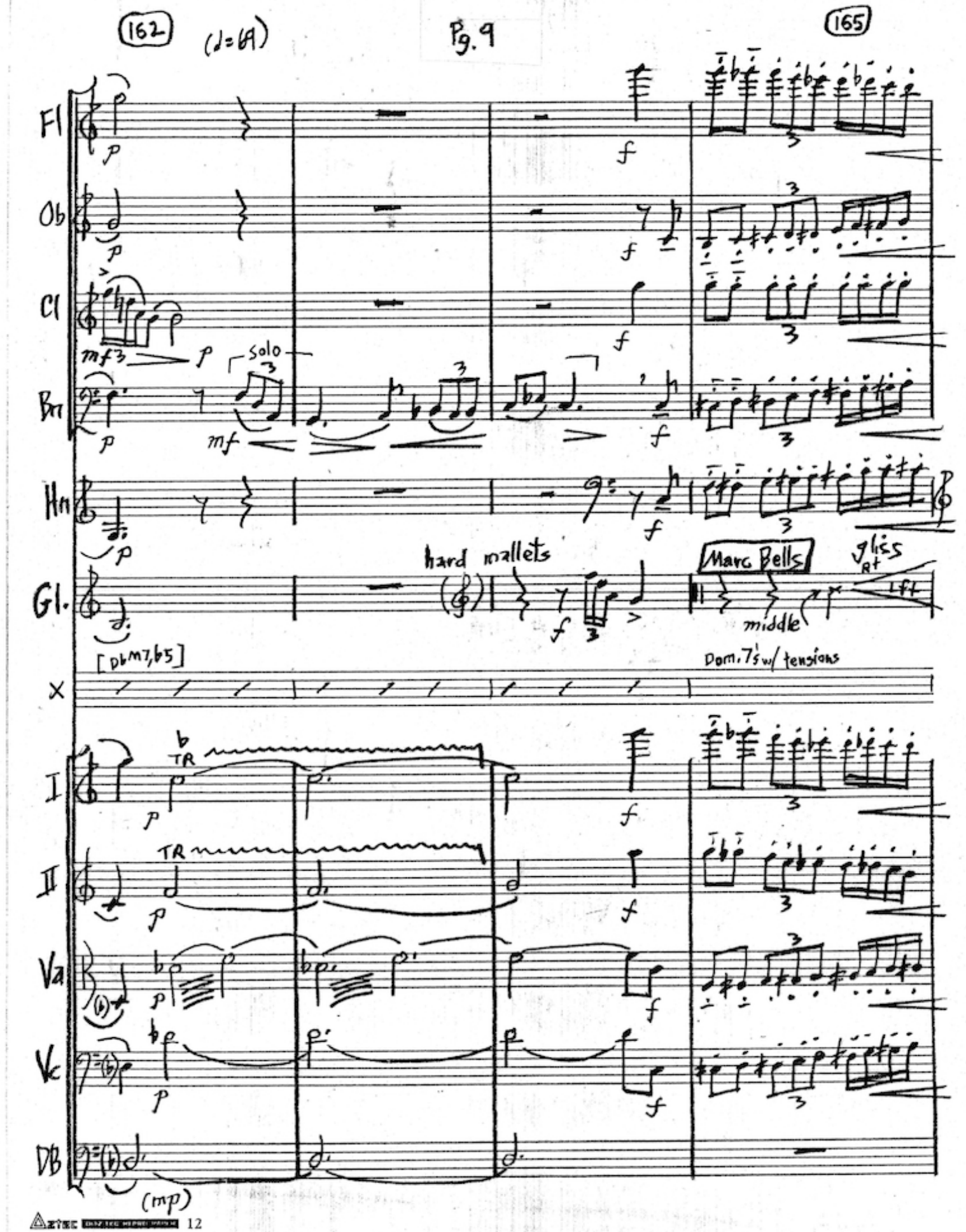
Va — mp — mf — f — mf — mp

Vc — mp — mf — sfz — mf — mp — p

DB — mp — mf — sfz — mf — mp — p


153
(♩=60)
Pg. 7
157
8VA
Fl
Ob
Cl
Bn
Hn
crash
l.v.
Cym
X
(G9)
I
II
sul A
Va
Vc
DB


158
(♩=60)
Pg. 8
♩=69
Little Faster
161
Fl
Ob
Cl
Bn
Hn
Glock
med. to soft mallets
Bb-4
A-4
G-4,2
DbM7,-5
(G9)
Little Faster
♩=69
X
I
II
Va
Vc
DB
TR
mp
f
fp


162
(♩=69)
Pg. 9
165
Fl
Ob
Cl
Br
Hn
Gl.
X
I
II
Va
Vc
DB
solo
hard mallets
Marc Bells
gliss
middle
[DbM7,b5]
Dom. 7's w/ tensions
TR
(mp)

Fl

Ob

Cl

Bn

Hn

Gliss

l.v.

MT

mf

D♭m7,-5

X

I

II

Va

Vc

DB

f p mp f mp f mp f p f p f p

170 (♩=69) 174

Fl

Ob

Cl

Solo w/ DB

Bn

Hn

snares off

BD TOMS

PRESS SD

PRESS SD

To brushes

Ts

[Db M7(b5)] G-4 A-4 Bb-4,6 B-4 C-4 Ab M7

X

I

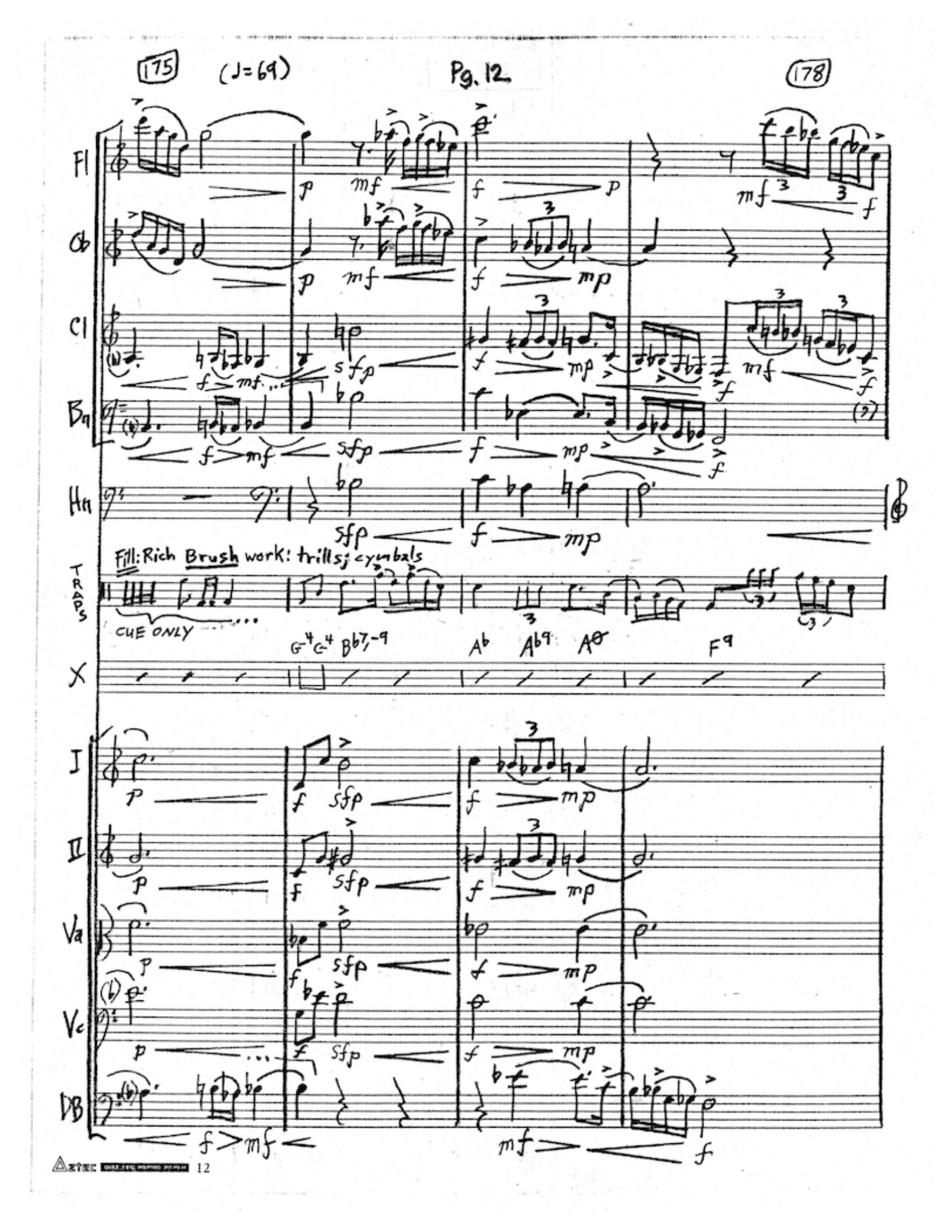
II

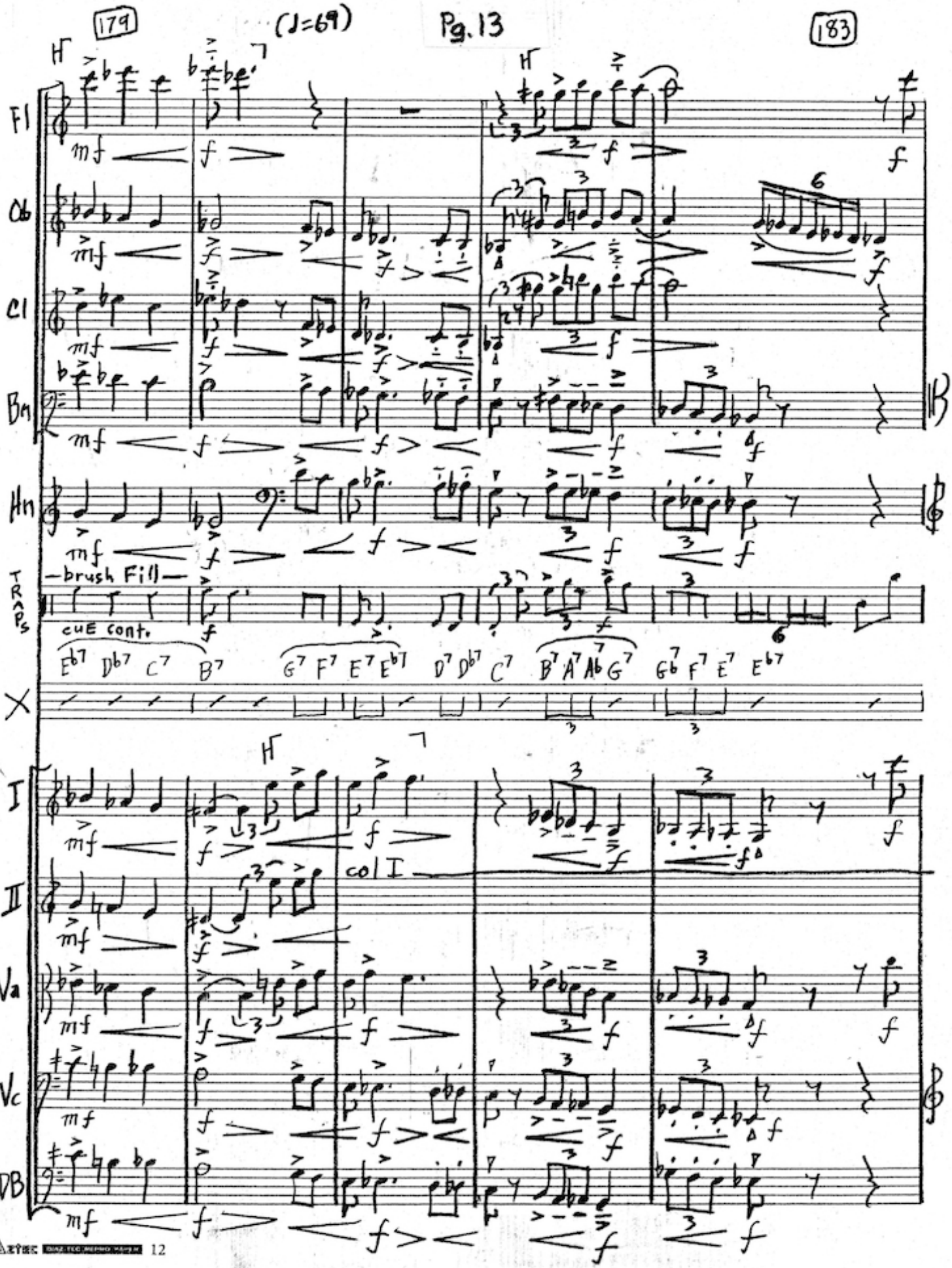
Va

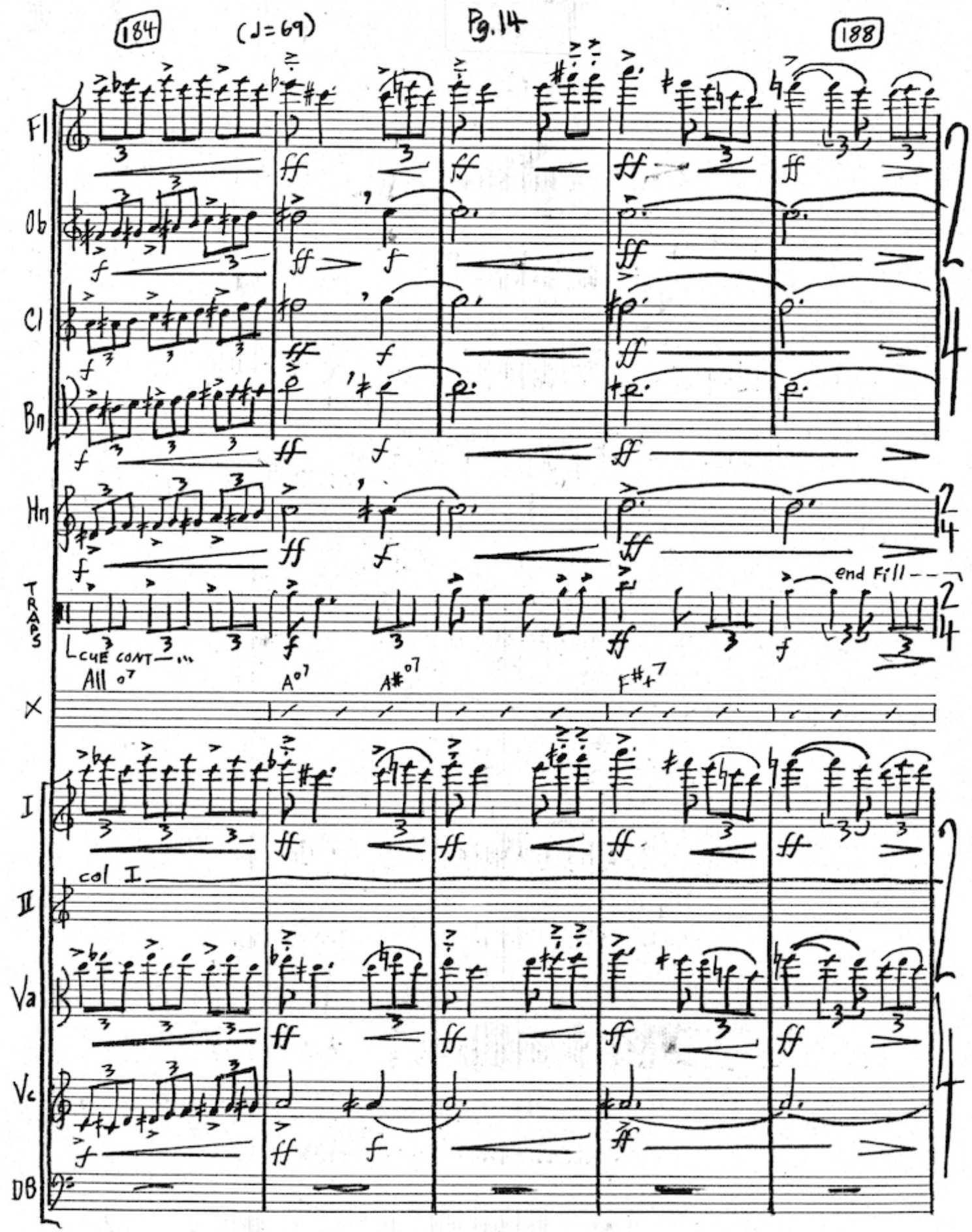
Vc

Solo w/ Bn

DB


175
(♩=69)
Pg. 12
178
Fl
Ob
Cl
Bn
Hn
Fill: Rich Brush work: trills; cymbals
TRPS
CUE ONLY
G-4 G-4 Bb7,-9
Ab
Ab9
A∅
F9
X
I
II
Va
Vc
DB


179
(♩=69)
Pg. 13
183
Fl
Ob
Cl
Bn
Hn
TRPS
—brush Fill—
cue cont.
E♭7 D♭7 C7 B7 G7 F7 E7 E♭7 D7 D♭7 C7 B7 A7 A♭7 G7 G♭7 F7 E7 E♭7
I
II
col I
Va
Vc
DB


184
(♩=69)
Pg. 14
188
Fl
Ob
Cl
Bn
Hn
TRAPS
CUE CONT
end Fill
All o7
A o7
A# o7
F#+7
X
I
II
col I
Va
Vc
DB

189 (♩=69) Pg. 15 193

Rit. → ♩=60

Fl

Ob

Cl

Bn

w/DB

Hn

TRAPS

crash

l.v. Rest

Glock

l.v.

X

(F#+7)

B-

Rit. → ♩=60

I

II

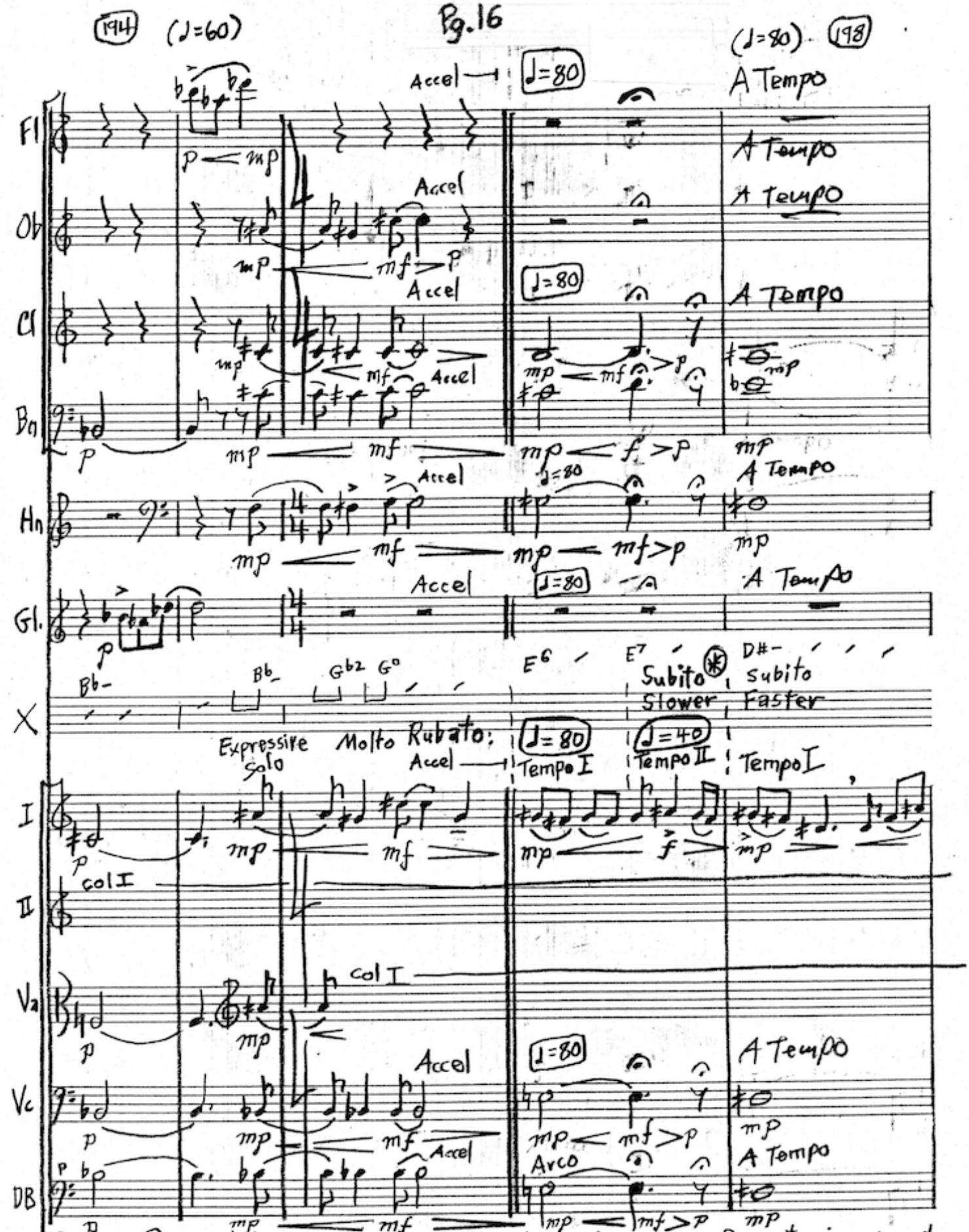
Va

Vc

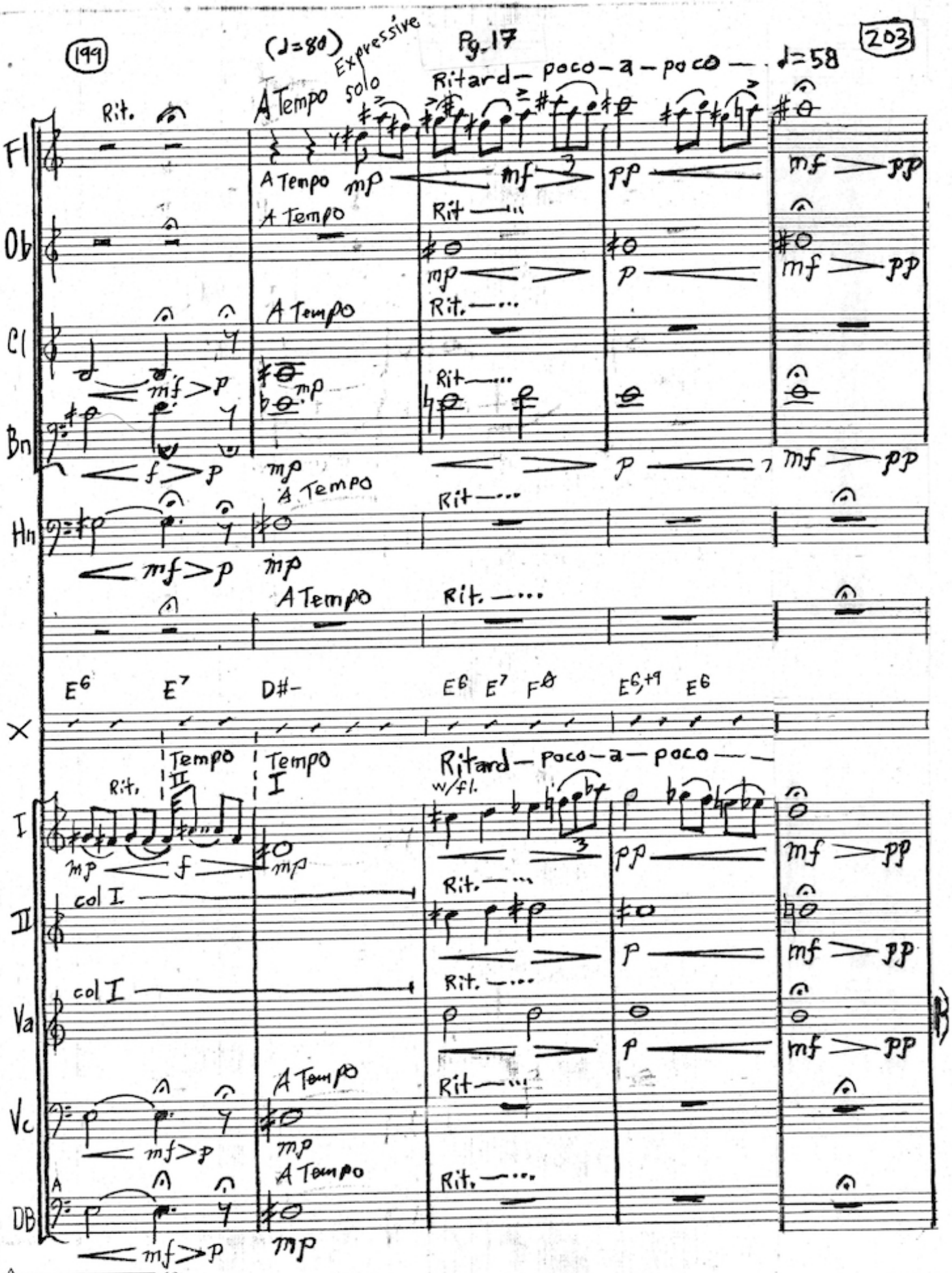
Pizz

DB

w/Bn



(*) Except for I, II, Va, Tempo II will be marked as a fermata in all parts, and Tempo I will be marked A Tempo.


199
(♩=80)
Expressive
Pg. 17
203
Ritard — poco — a — poco — ♩=58
Rit.
A Tempo
solo
Fl
Ob
Cl
Bn
Hn
X
I
II
Va
Vc
DB
col I
Tempo II
Tempo I
w/fl.
E6 E7 D#- E6 E7 F∅ E6,+9 E6
mp mf pp mf pp
p
f
mf

Fl

Ob

Cl

Bn

Hn

♩=60

I

II

Va

Vc

DB

Fl

Ob

Cl

Bn

Hn

I

II

Va

Vc

DB

Fl

Ob

Cl

Bn

Hn

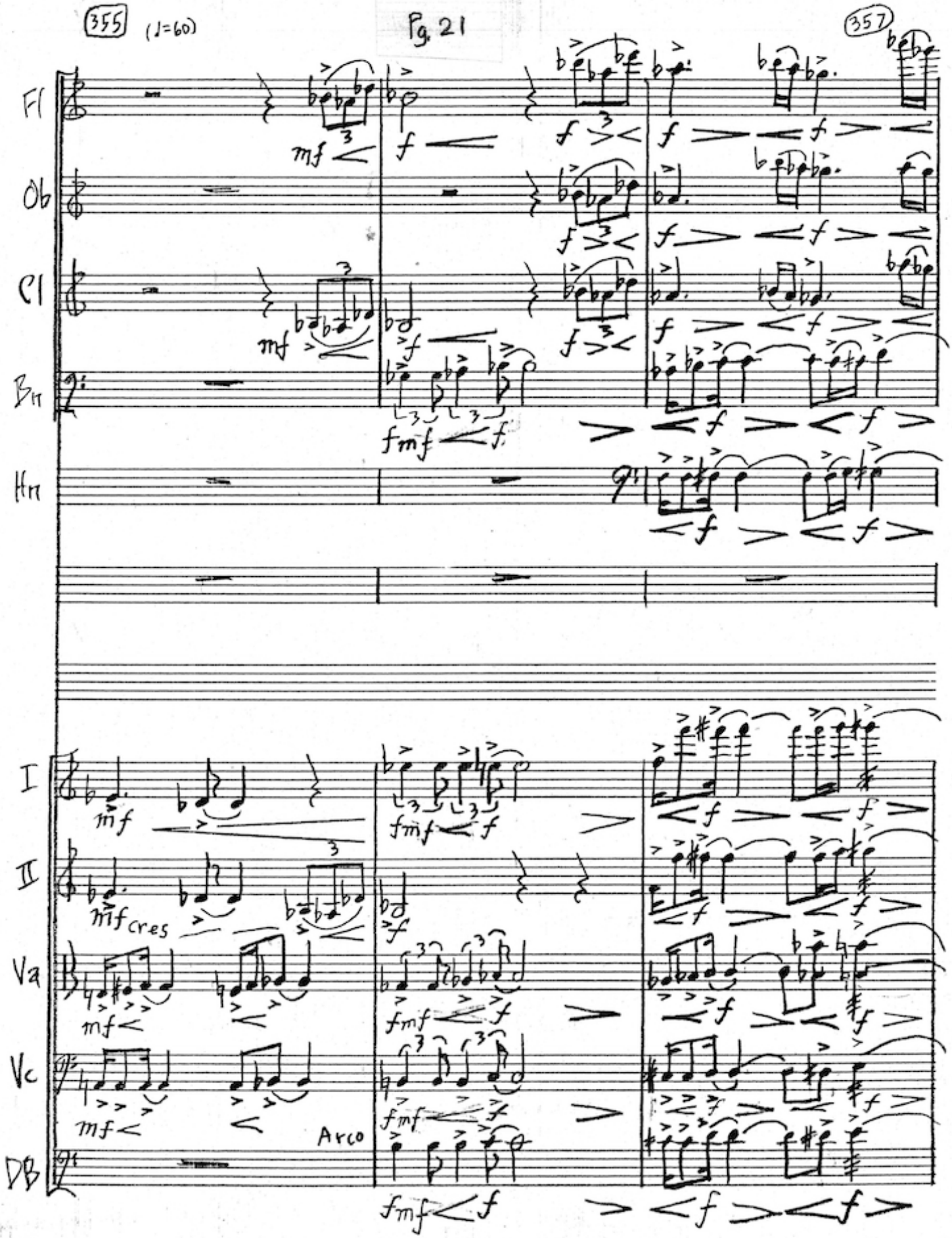
I

II

Va

Vc

DB


355
(♩=60)
357
Fl
Ob
Cl
Bn
Hn
I
II
Va
Vc
DB
mf
f
fmf
cres
Arco

358

Fl

Ob

Cl

Bn

Hn

TRAPS

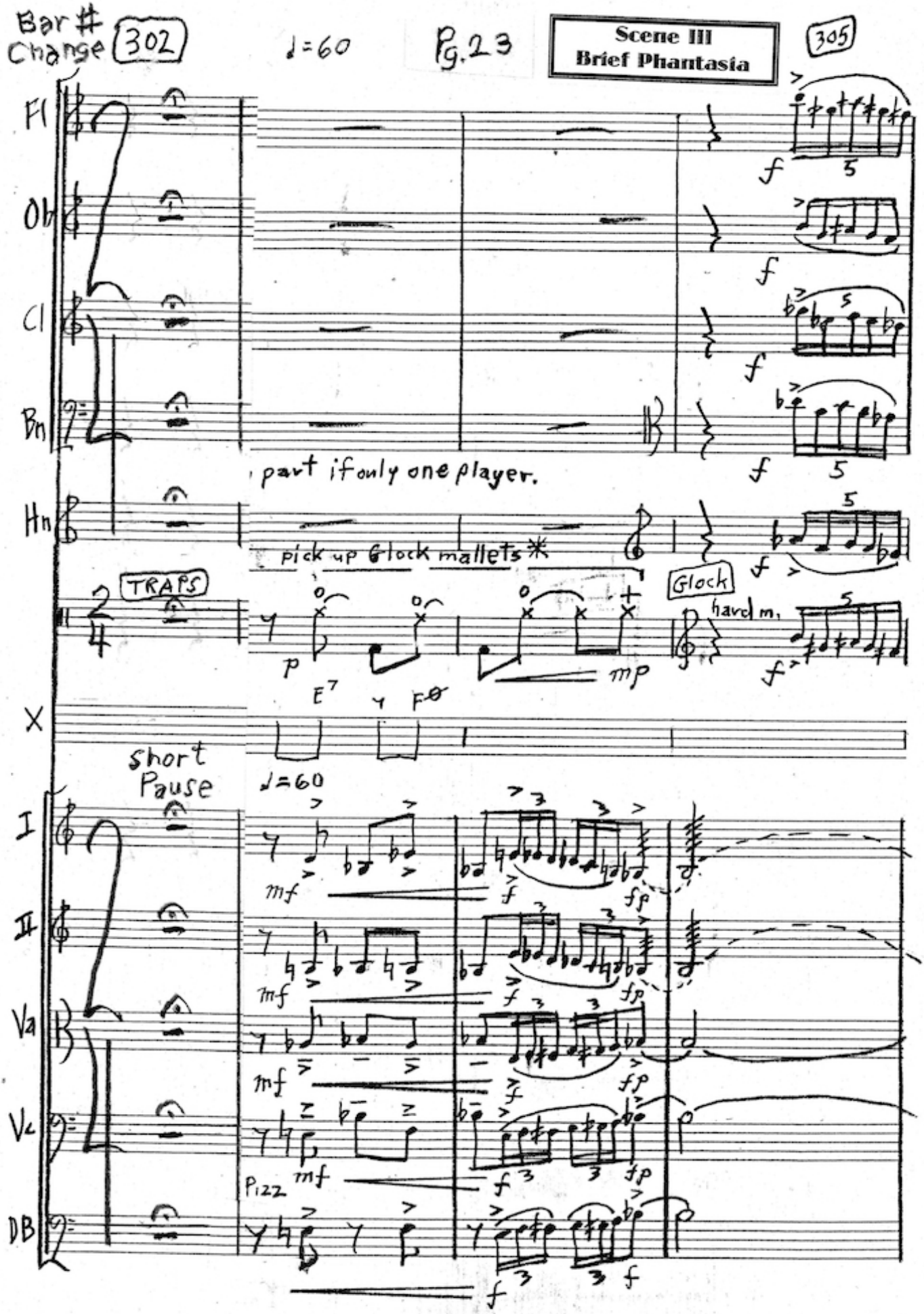
I

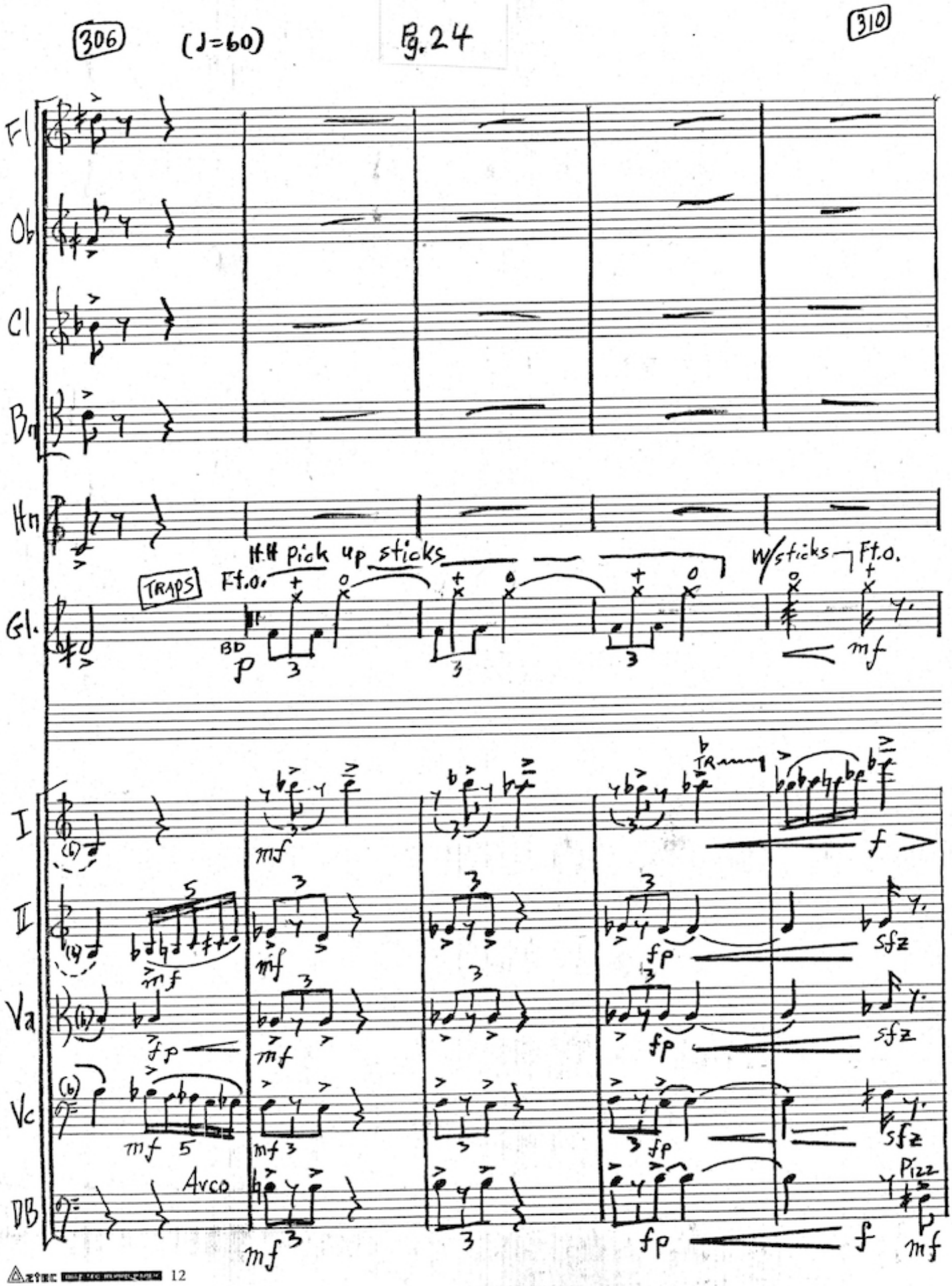
II

Va

Vc

DB


Bar # Change
302
♩=60
Pg. 23
Scene III
Brief Phantasia
305
Fl
Ob
Cl
Bn
part if only one player.
Hn
pick up Glock mallets*
TRAPS
Glock
have m.
X
short Pause
♩=60
I
II
Va
Vc
Pizz
DB


306
(♩=60)
Pg. 24
310
Fl
Ob
Cl
Bn
Hn
Gl.
TRAPS
Ft.o.
H.H pick up sticks
W/sticks
Ft.o.
BD
p
mf
I
II
Va
Vc
DB
Arco
Pizz
f
fp
sfz

311 (♩=60) 314

Fl

Ob

Cl

Bn

Hn

I

II

Va

Vc

DB

ten.

mp

mf

f

Arco

315 (♩=60) 320

Fl

Ob

Cl

Bn

Hn

Glock

Roll Up
Starting on the beat

(i.e., no anticipation)

I.V.

I

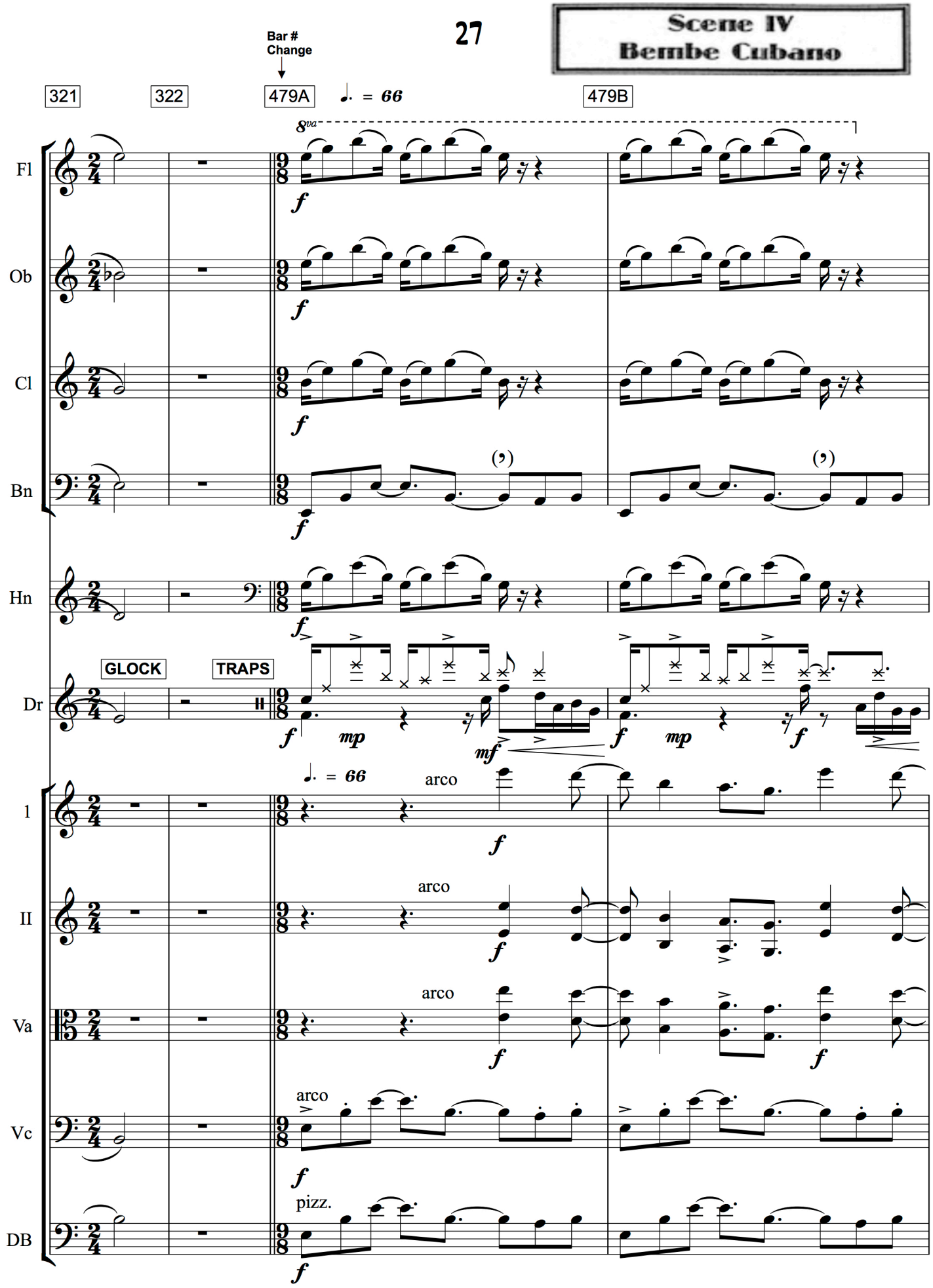
II

Va

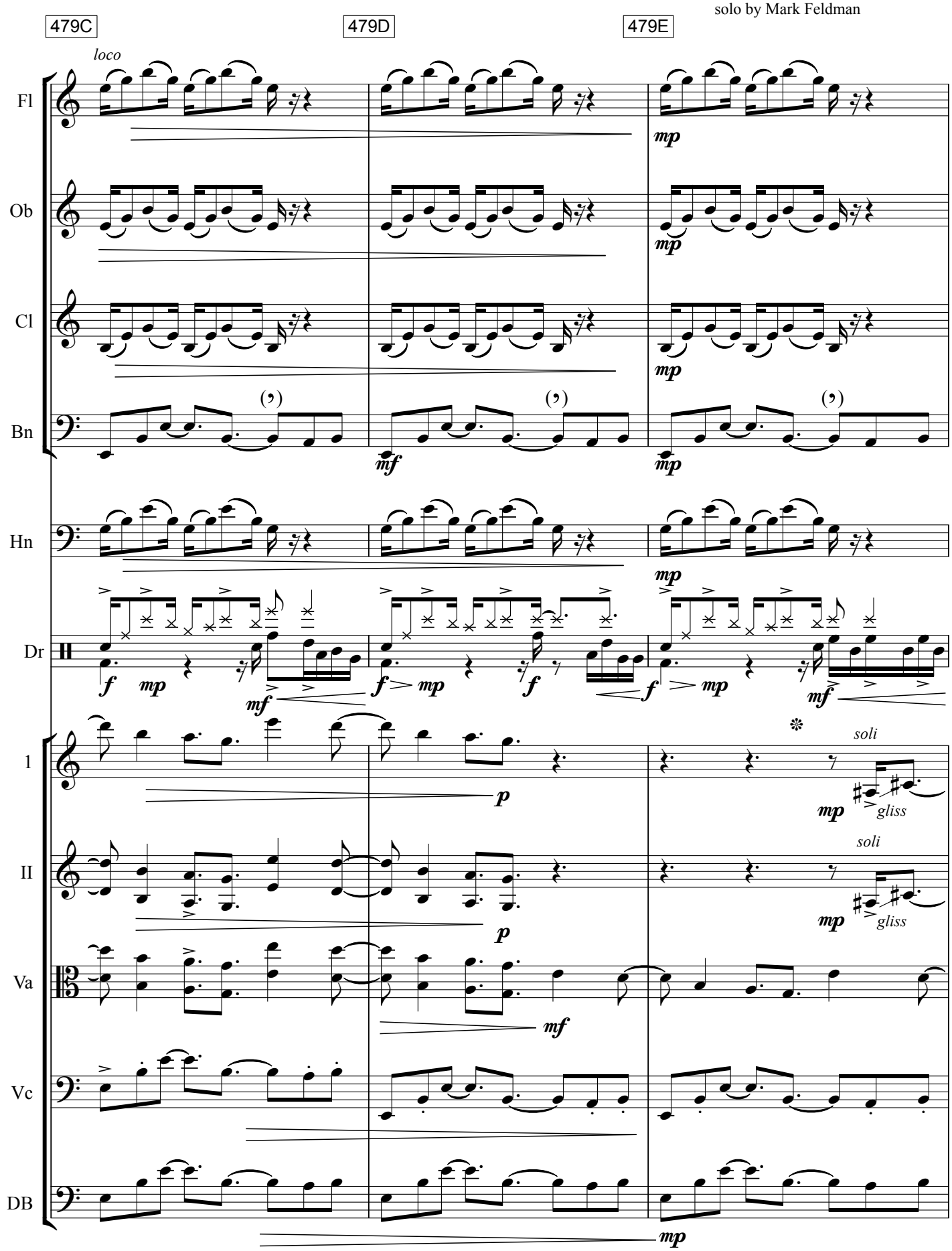
Vc

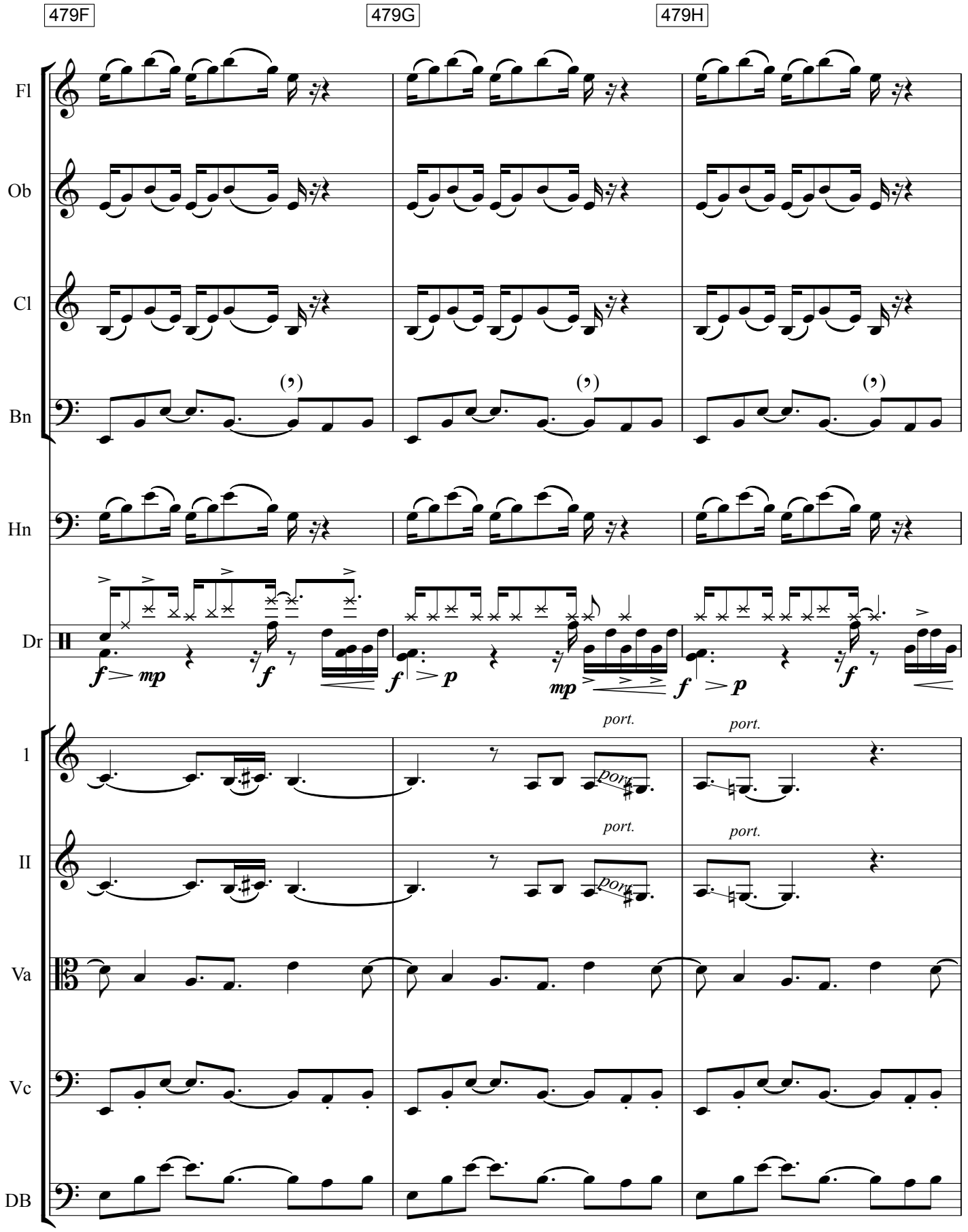
DB

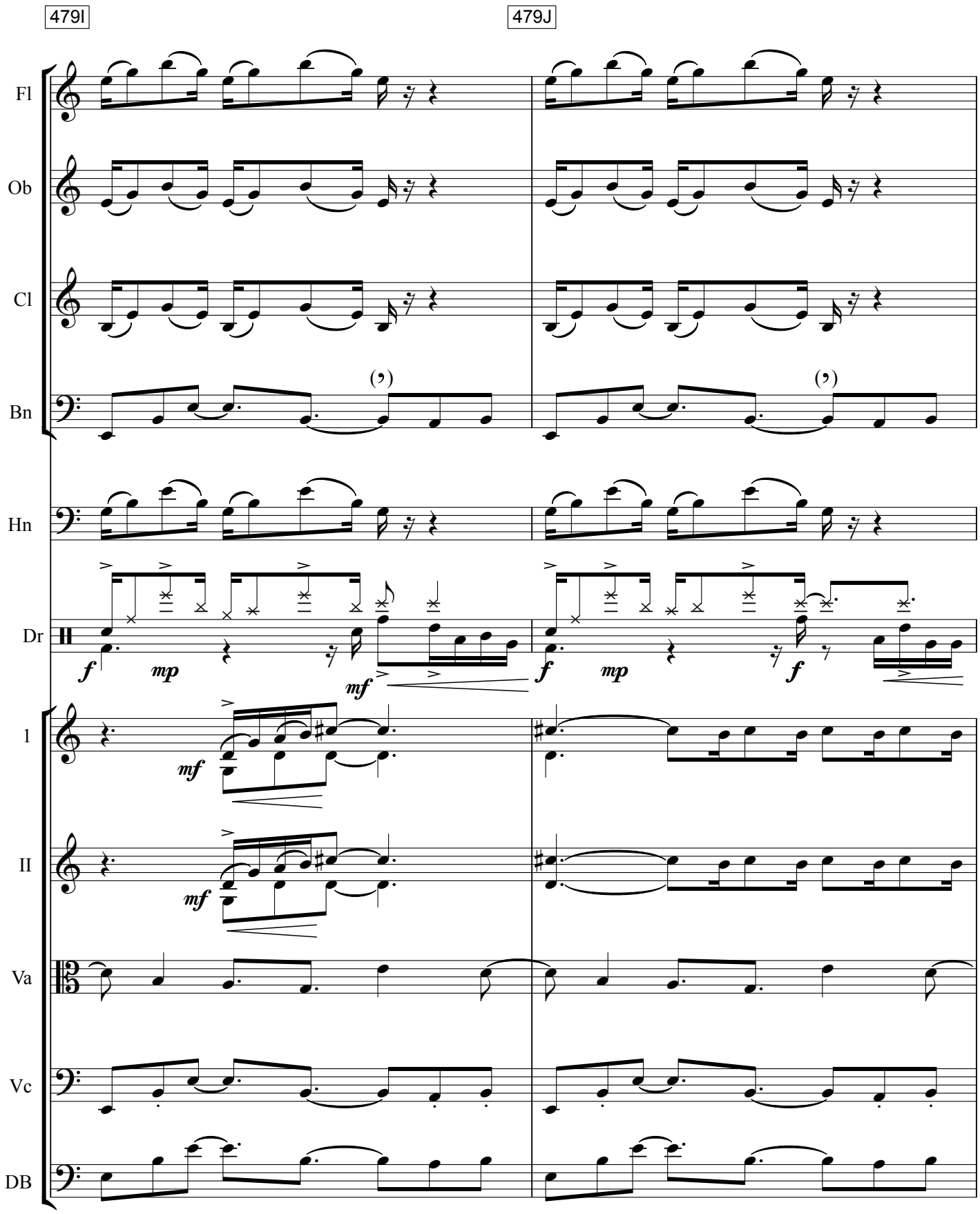
Scene IV
Bembe Cubano

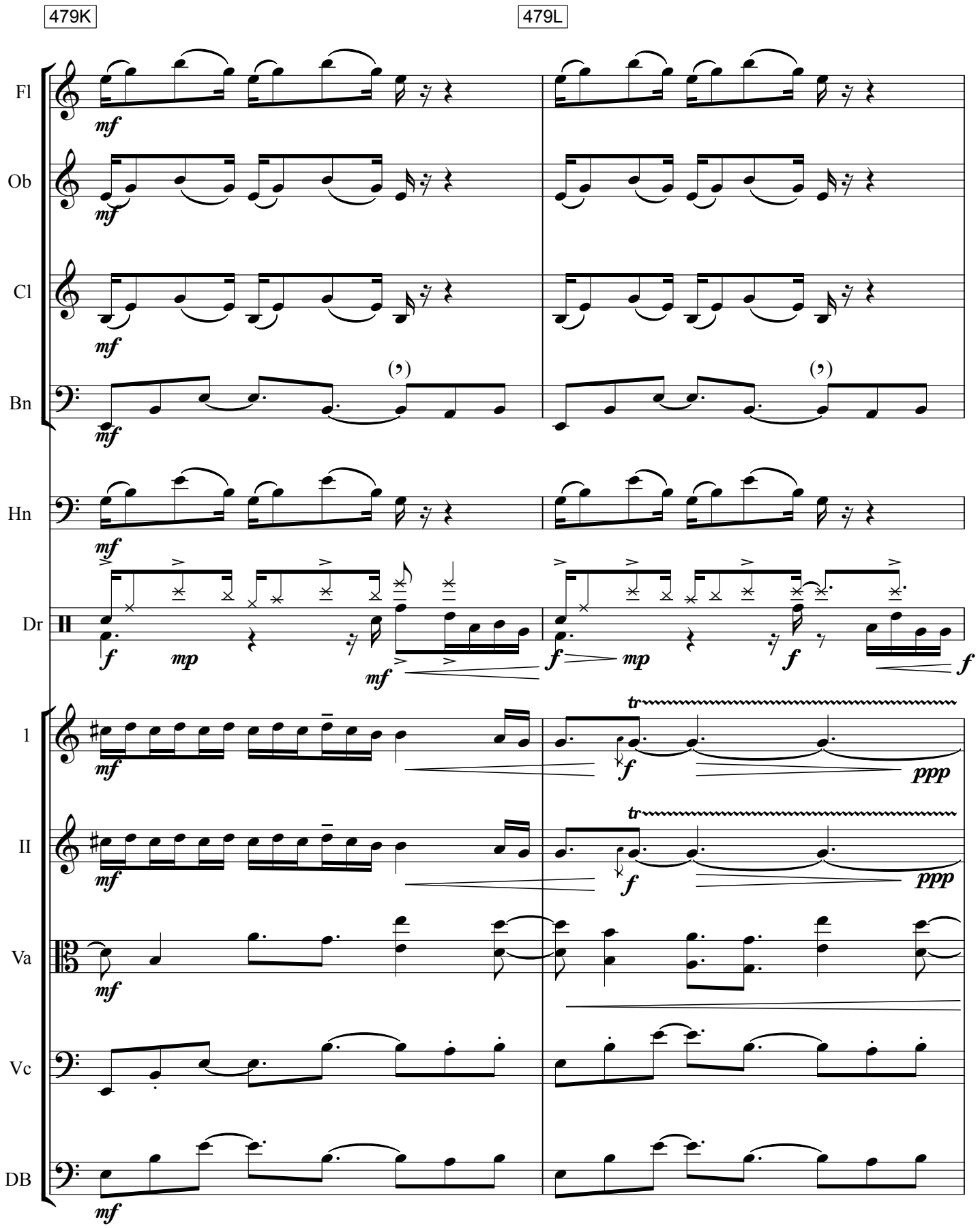


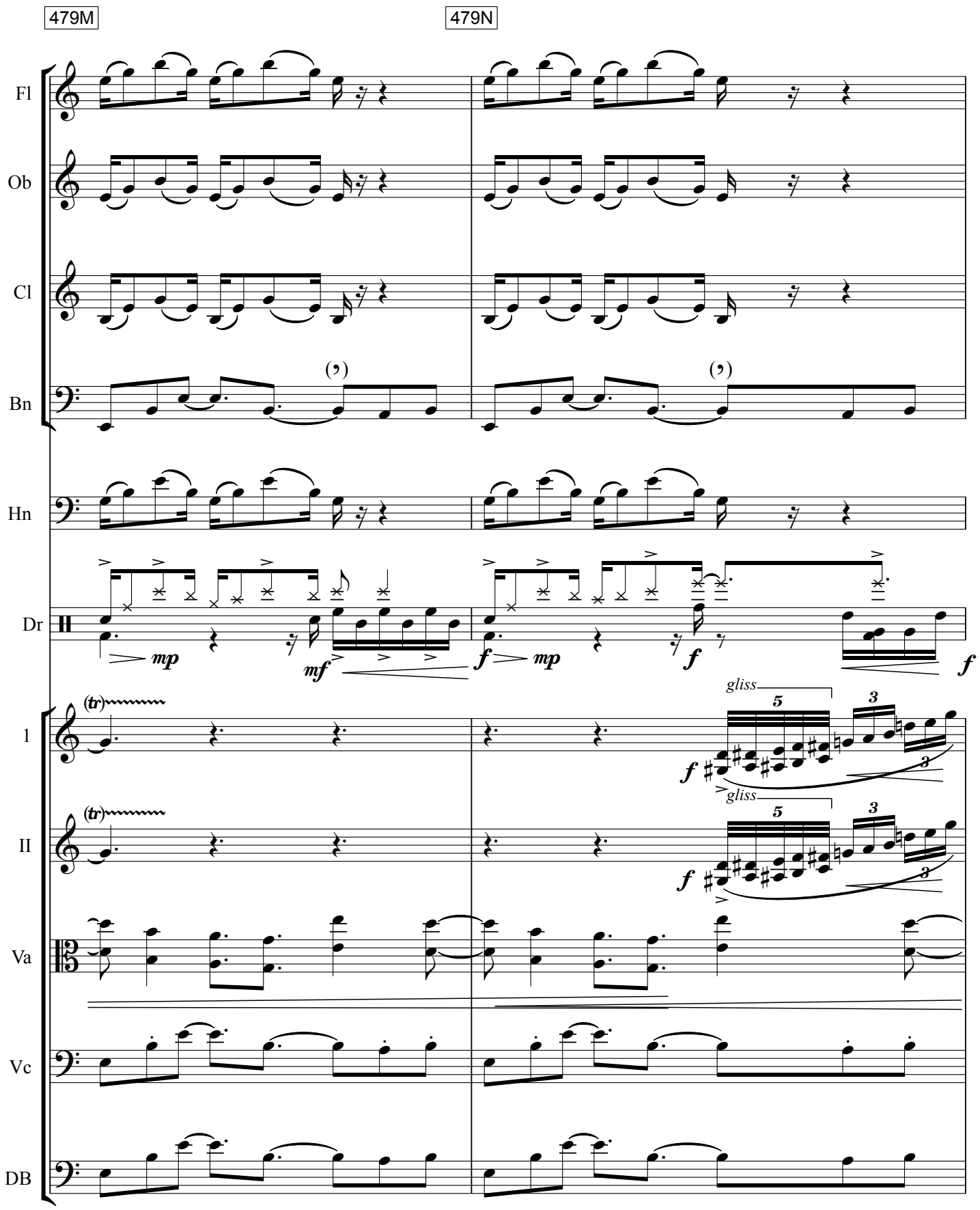
❊ VnI & II bars 479E - 479HH = transcription of improvised violin solo by Mark Feldman

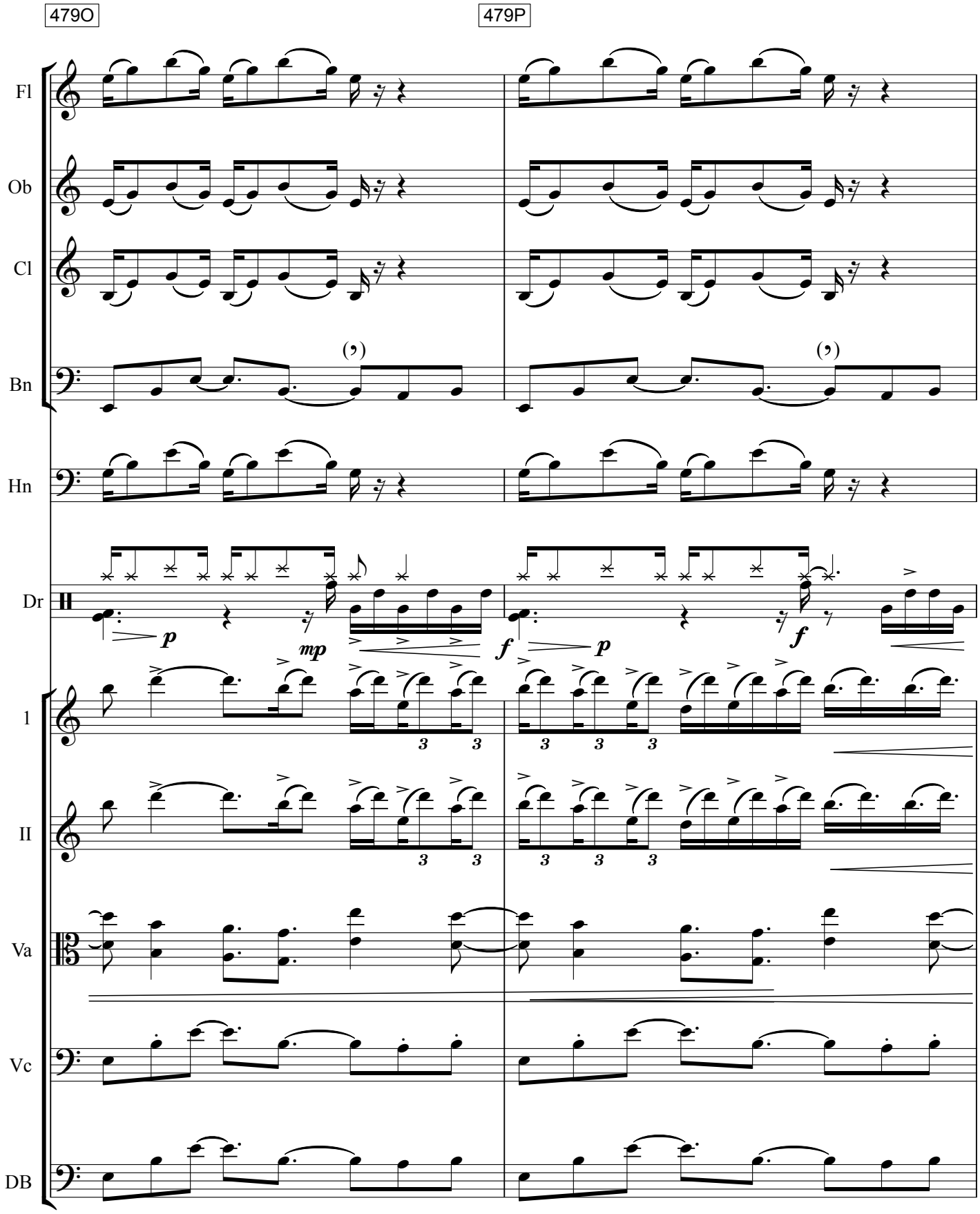


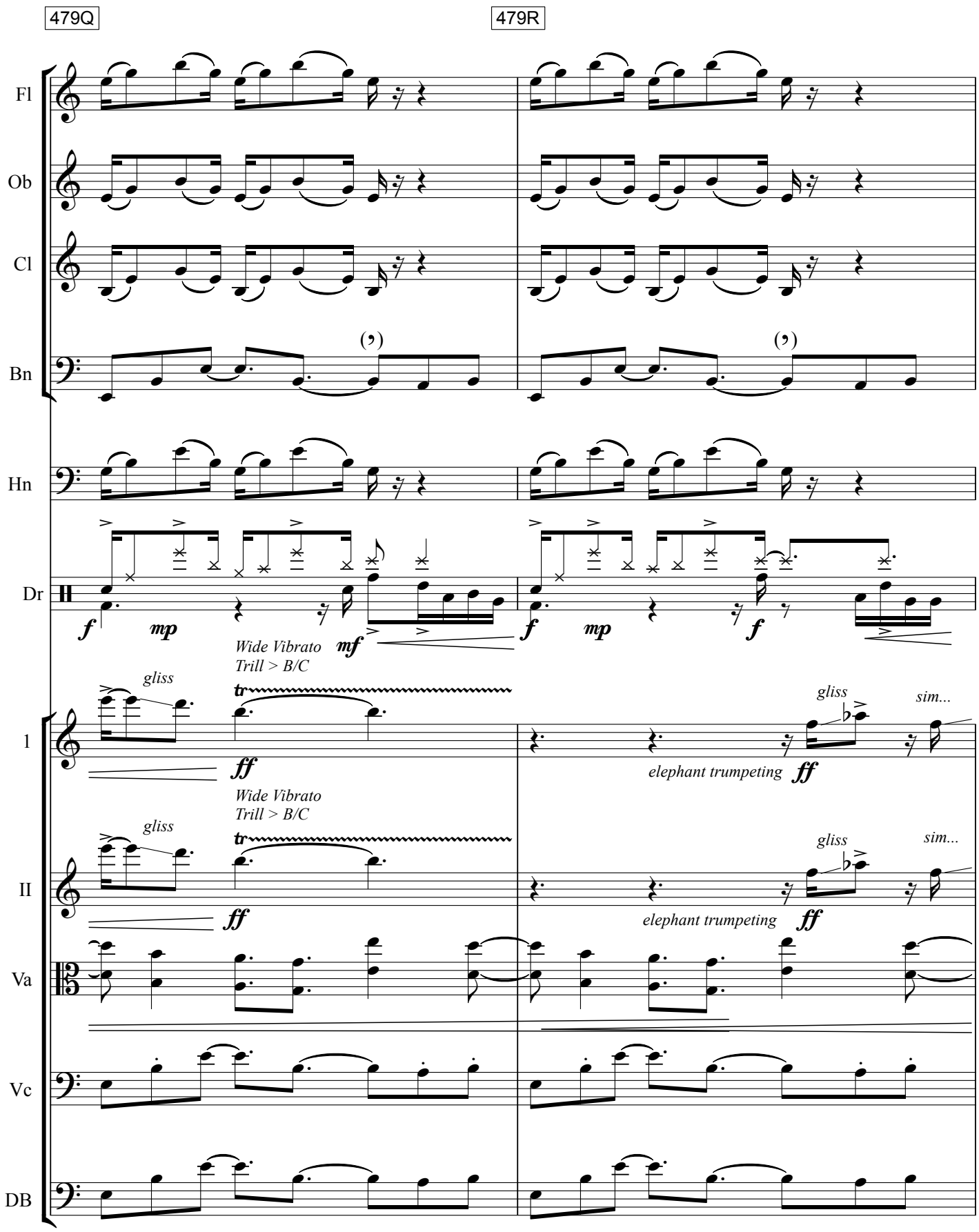

479F
479G
479H
Fl
Ob
Cl
Bn
Hn
Dr
1
II
Va
Vc
DB
port.

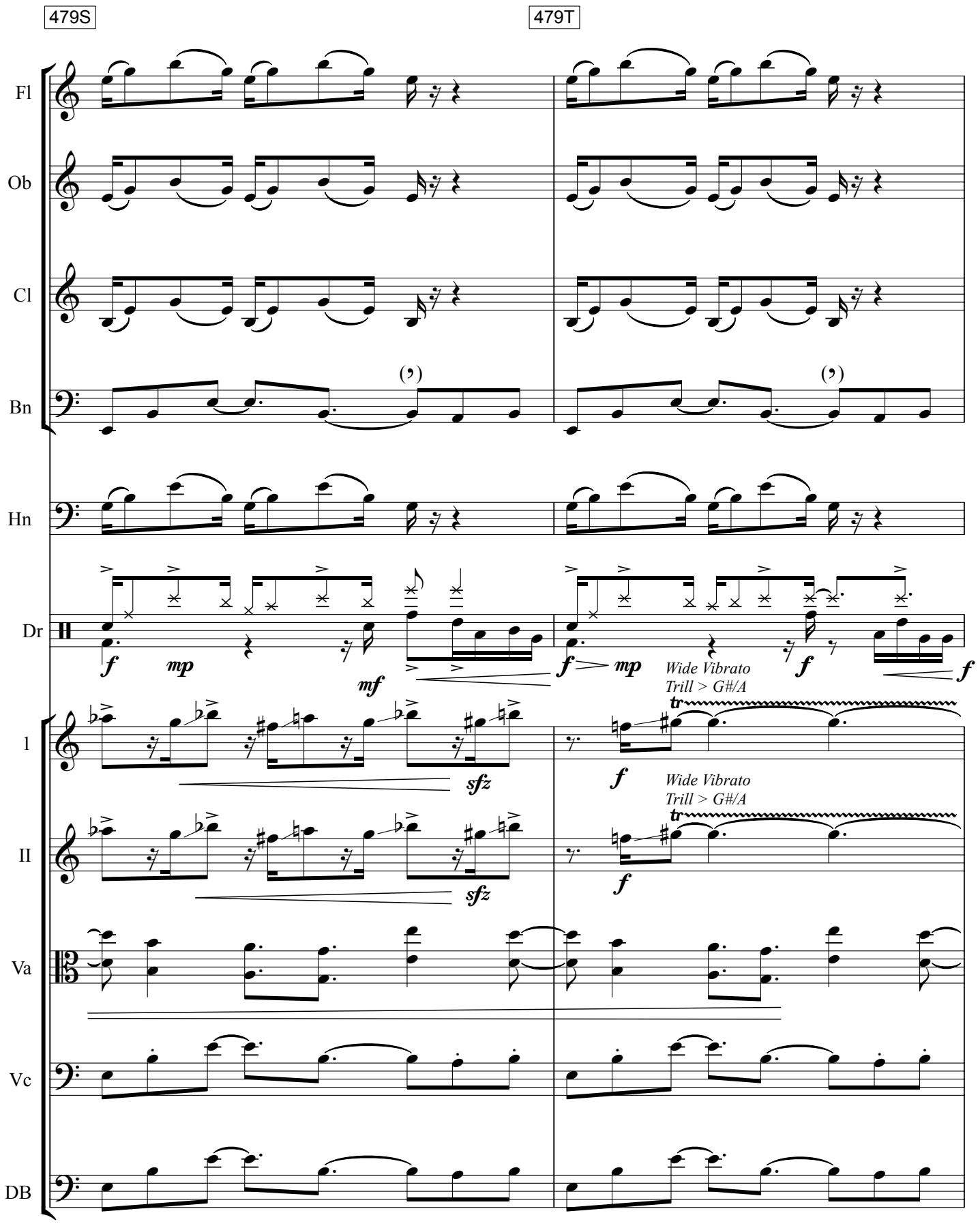

479I
479J
Fl
Ob
Cl
Bn
Hn
Dr
1
II
Va
Vc
DB
f
mp
mf
f
mp
f
mf
mf

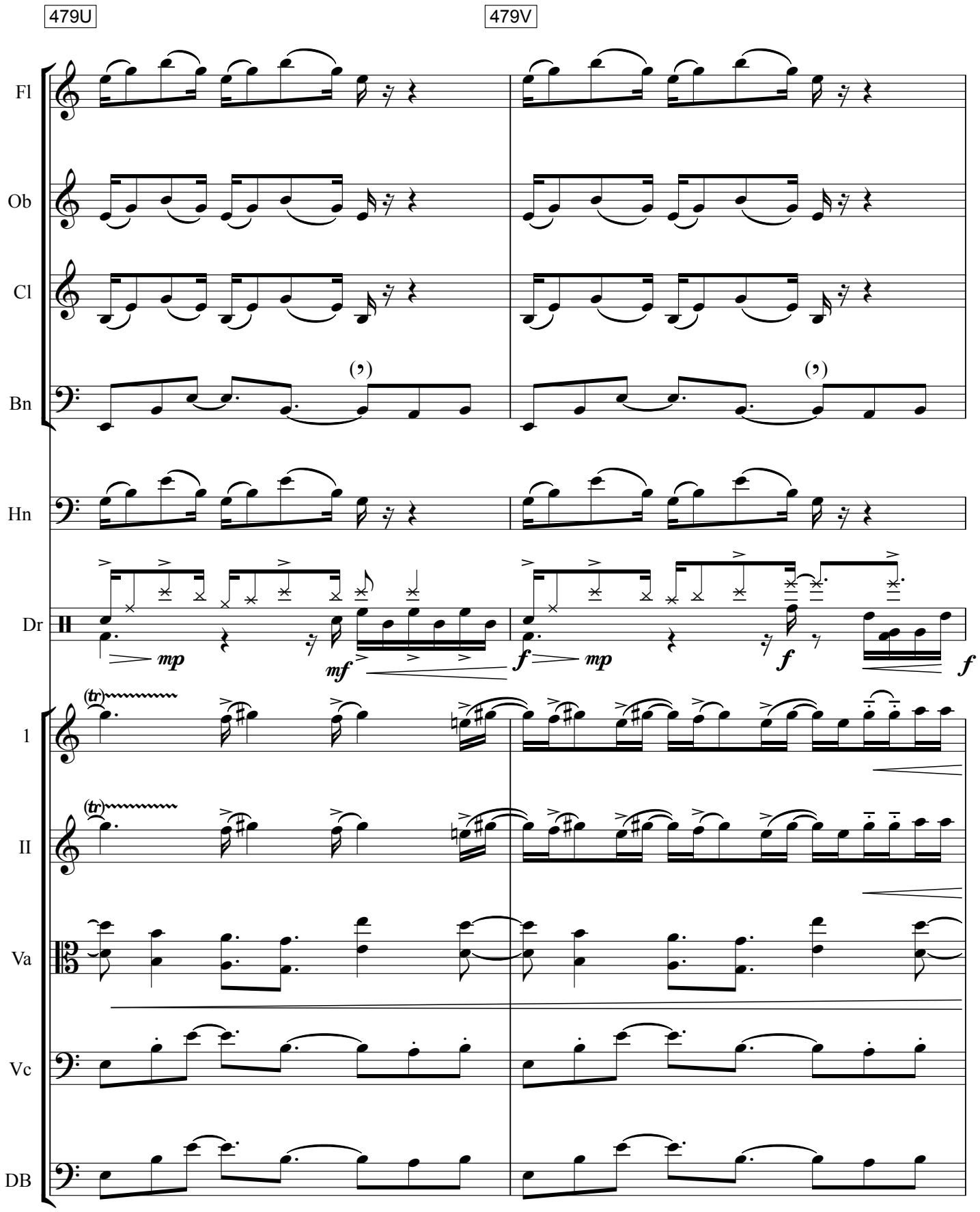

479K
479L
Fl
Ob
Cl
Bn
Hn
Dr
1
II
Va
Vc
DB
mf
mp
f
ppp
tr

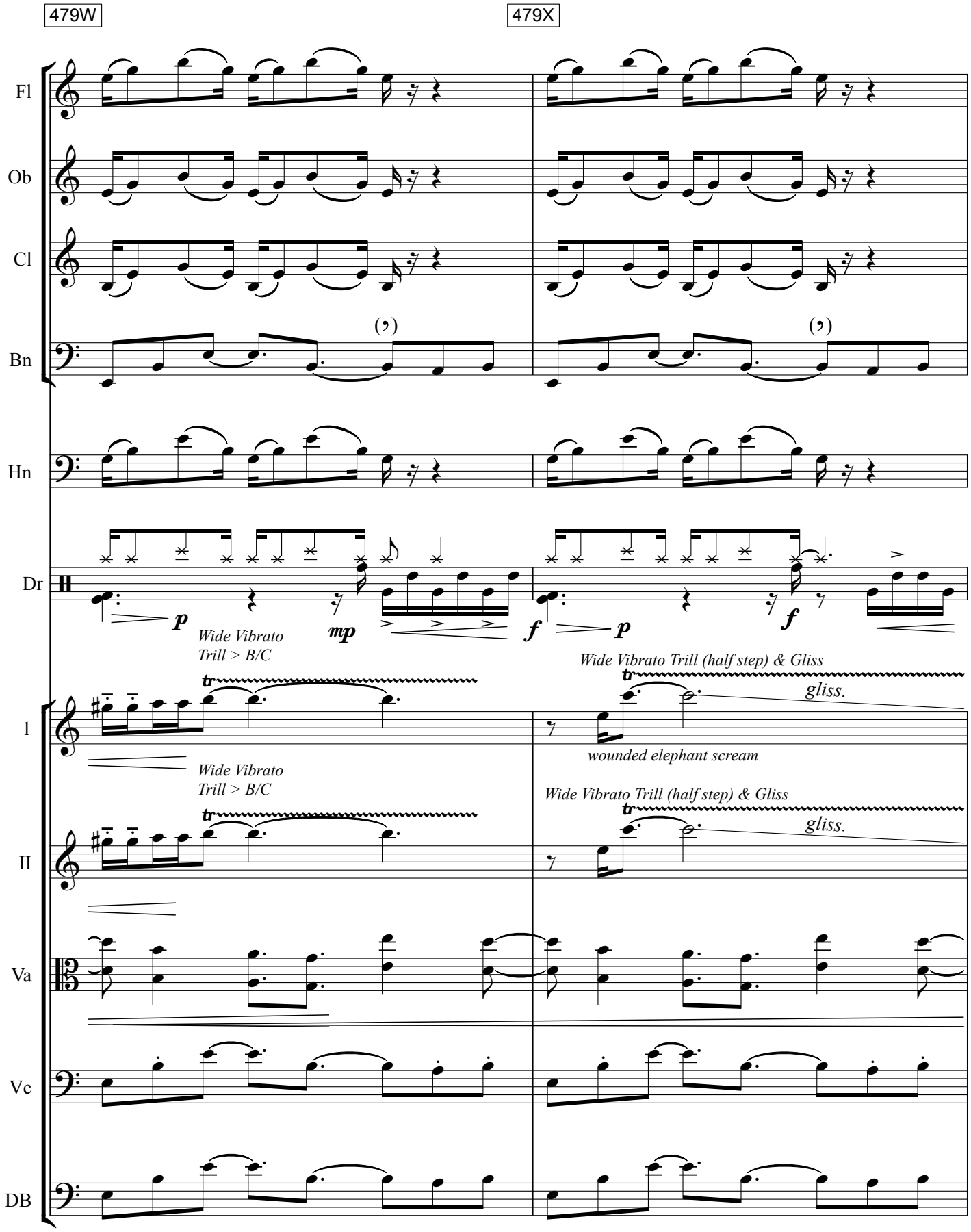

479M
479N
Fl
Ob
Cl
Bn
Hn
Dr
mp
mf
f
mp
f
f
1
II
(tr)
(tr)
gliss
5
3
f
gliss
5
3
f
Va
Vc
DB

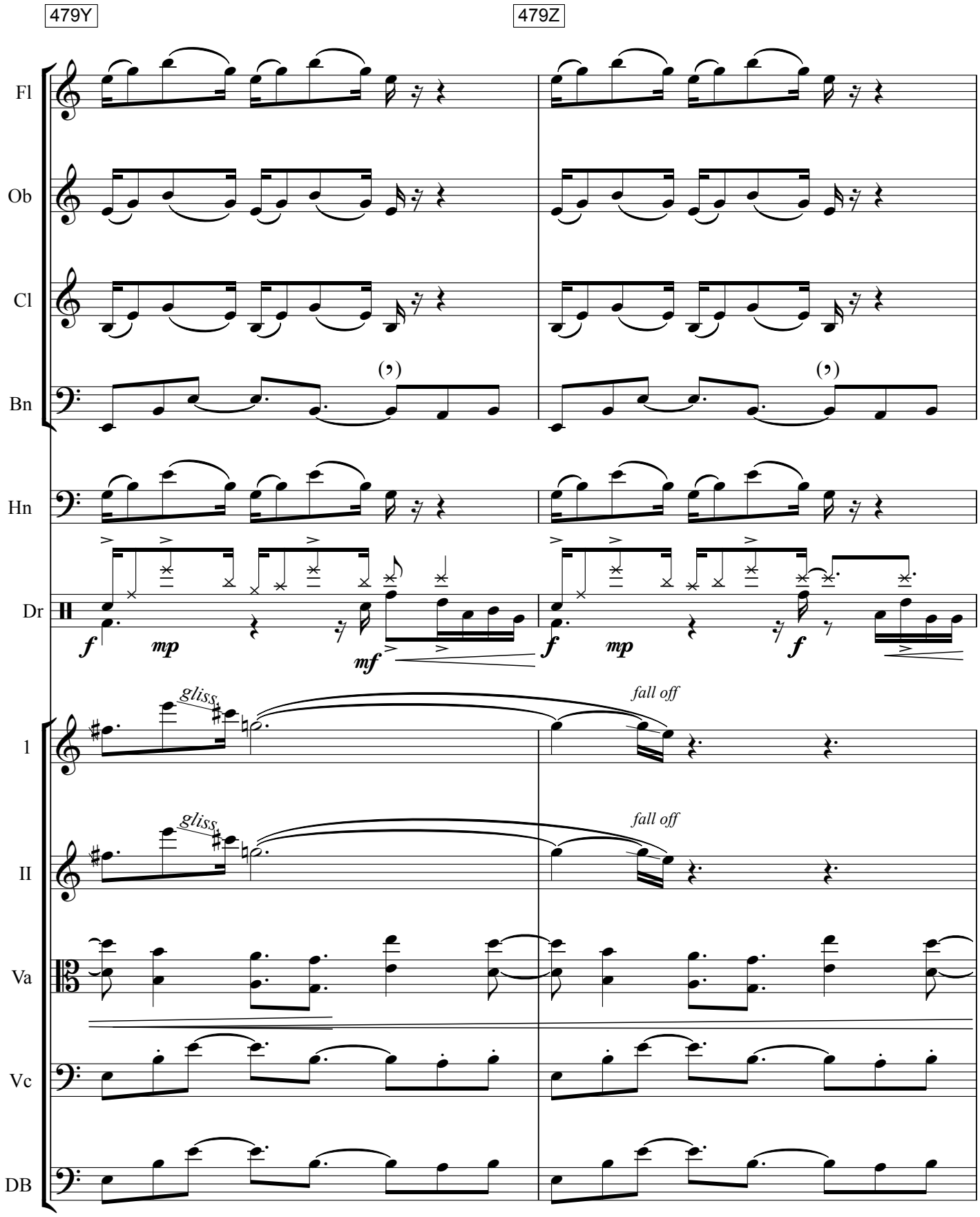

479O
479P
Fl
Ob
Cl
Bn
Hn
Dr
1
II
Va
Vc
DB
p
mp
f
p
f

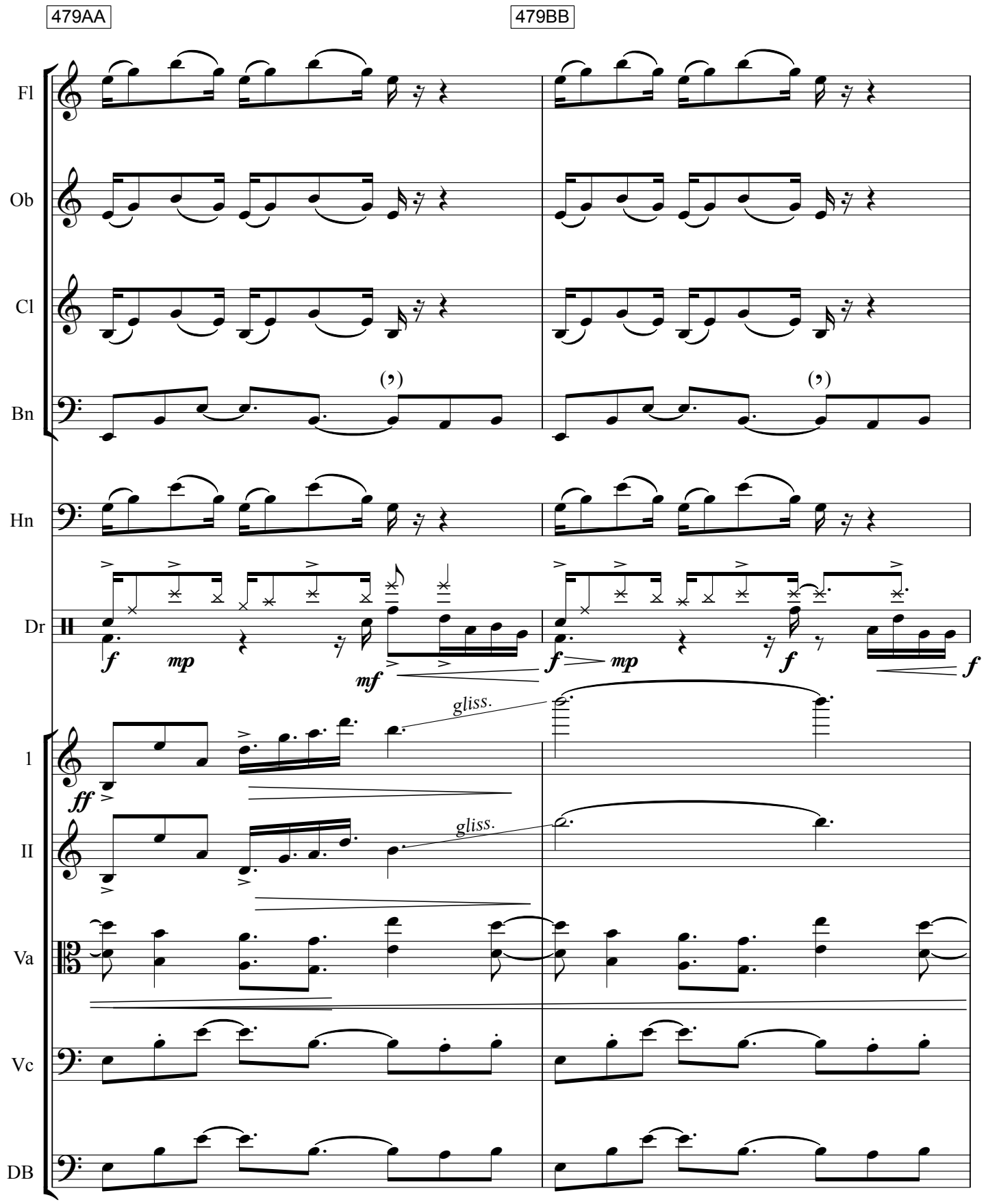

479Q
479R
Fl
Ob
Cl
Bn
Hn
Dr
f
mp
mf
f
mp
f
Wide Vibrato
Trill > B/C
gliss
tr
ff
elephant trumpeting
ff
gliss
sim...
1
II
Va
Vc
DB

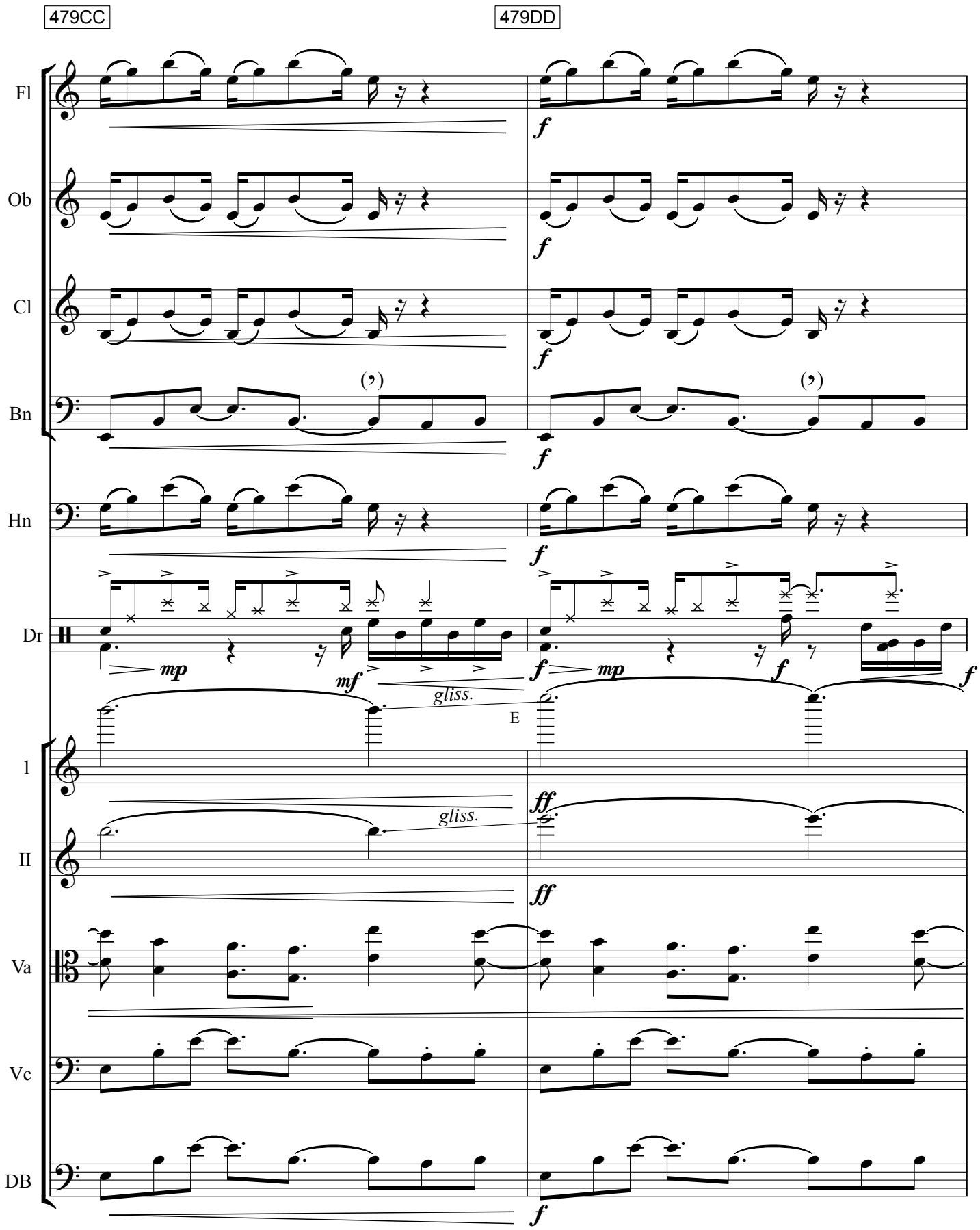

479S
479T
Fl
Ob
Cl
Bn
Hn
Dr
1
II
Va
Vc
DB
f
mp
mf
sfz
Wide Vibrato
Trill > G#/A
tr

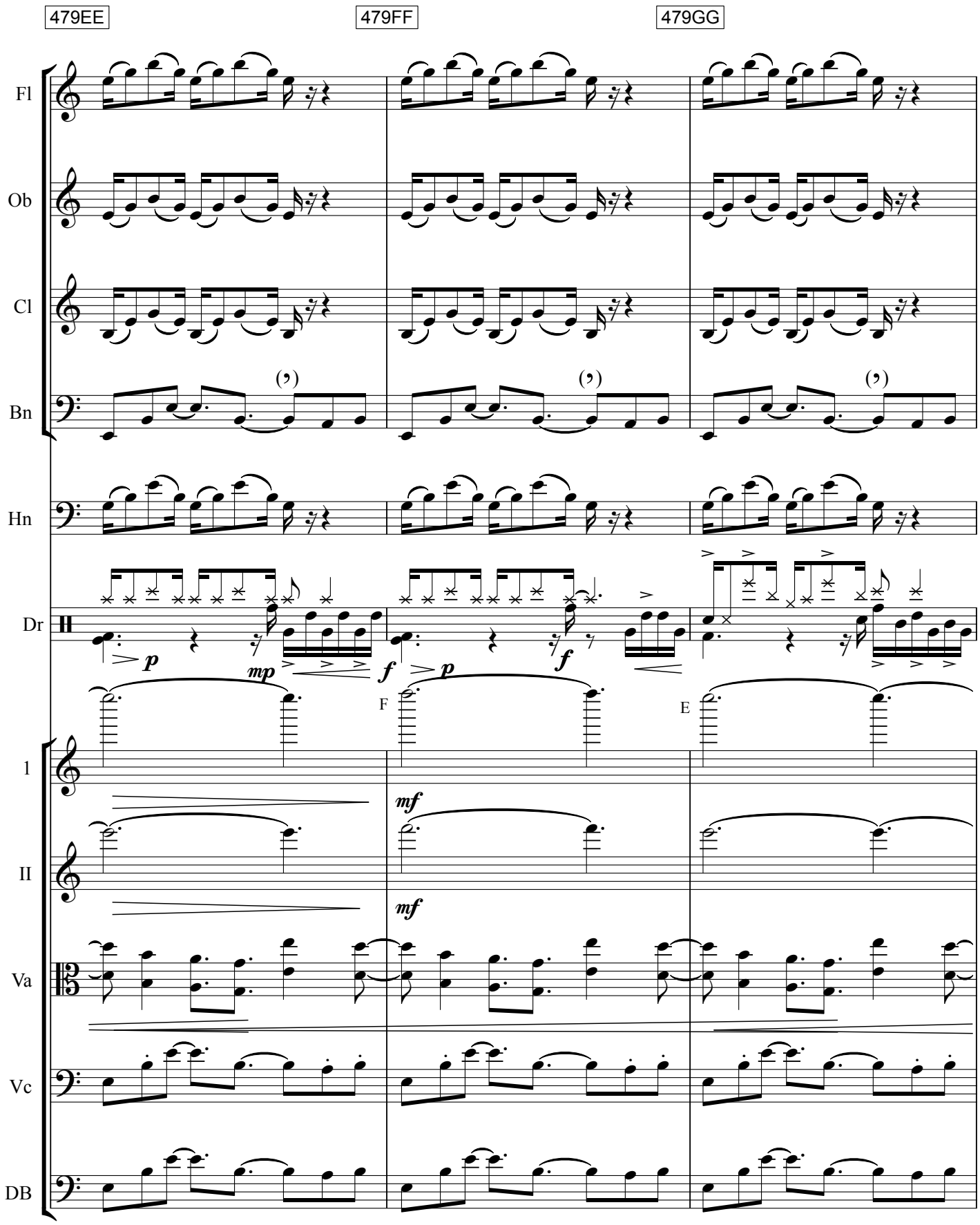

479U
479V
Fl
Ob
Cl
Bn
Hn
Dr
mp
mf
f
mp
f
f
1
II
Va
Vc
DB

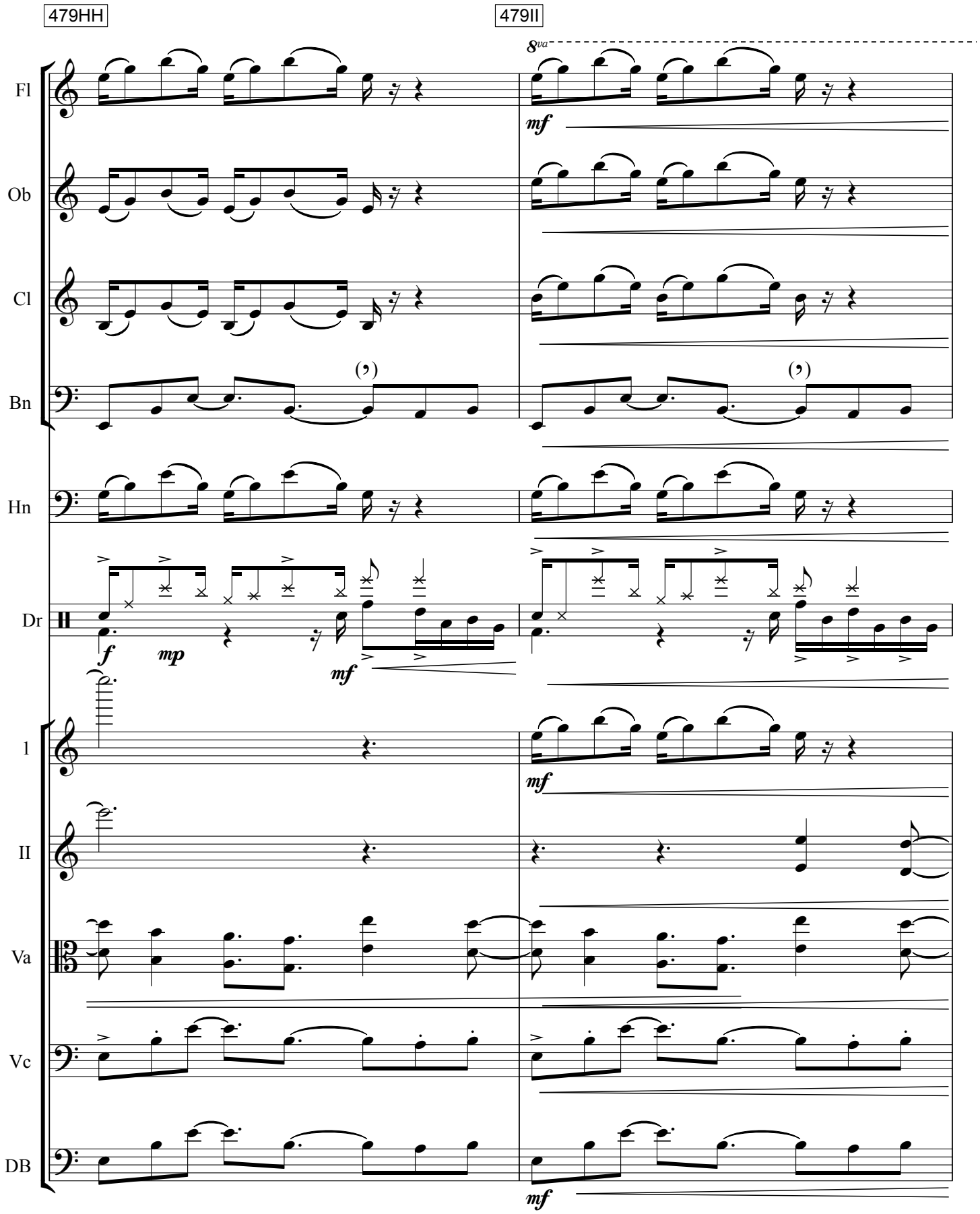

479W
479X
Fl
Ob
Cl
Bn
Hn
Dr
p
mp
f
p
f
Wide Vibrato
Trill > B/C
Wide Vibrato Trill (half step) & Gliss
gliss.
wounded elephant scream
1
II
Va
Vc
DB

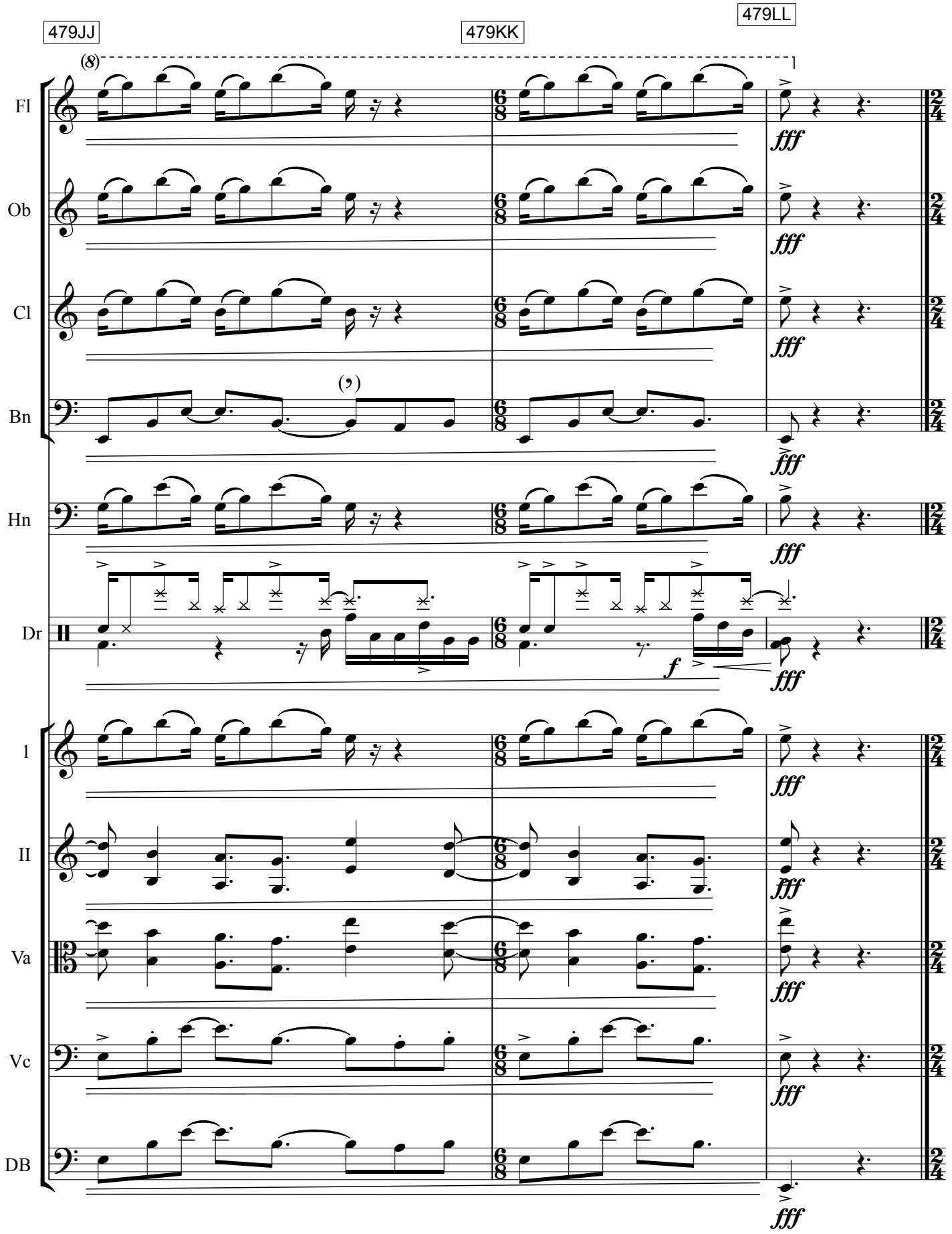

479Y
479Z
Fl
Ob
Cl
Bn
Hn
Dr
f
mp
mf
f
mp
f
1
II
Va
Vc
DB
gliss.
fall off
gliss.
fall off

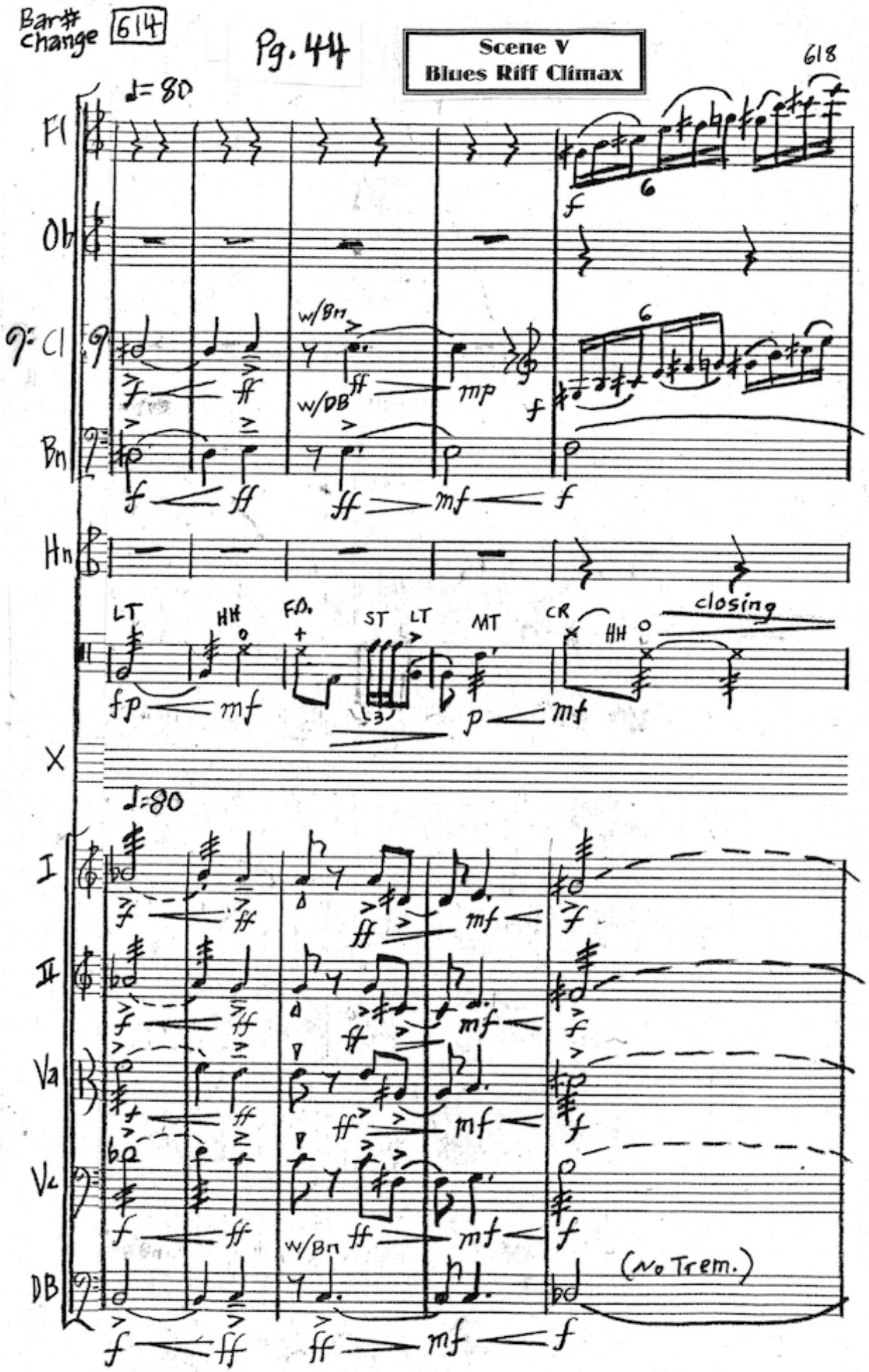

479AA
479BB
Fl
Ob
Cl
Bn
Hn
Dr
1
II
Va
Vc
DB
f
mp
mf
f
mp
f
f
ff
gliss.
gliss.


479CC
479DD
Fl
Ob
Cl
Bn
Hn
Dr
1
II
Va
Vc
DB
mp
mf
f
ff
gliss.
E


479EE
479FF
479GG
Fl
Ob
Cl
Bn
Hn
Dr
p
mp
f
p
f
F
E
1
mf
II
mf
Va
Vc
DB


479HH
479II
8va
Fl
mf
Ob
Cl
Bn
Hn
Dr
f
mp
mf
1
mf
II
Va
Vc
DB
mf


479JJ
479KK
479LL
Fl
Ob
Cl
Bn
Hn
Dr
1
II
Va
Vc
DB
fff
f


Bar# change 614
Pg. 44
Scene V
Blues Riff Climax
618
♩= 80
Fl
Ob
Cl
w/Bn
w/DB
Bn
Hn
LT
HH
FD.
ST
LT
MT
CR
HH
closing
X
♩=80
I
II
Va
Vc
w/Bn
DB
(No Trem.)

Fl

Ob

Cl

Bn

Hn

TS

closing

TR

Low Cym (L)

Med. Cym (M)

+ = F.O. o = stick

I

II

Va

Vc

DB

Fl

Ob

Cl

Bn

Hn

High Cym (H)

TS

I

II

col I

Va

Vc

A

DB

(no cres.)

Fl

Ob

Cl

Bn

Hn

Rd

cres-

TS

HH

TR

opening

8VA

I

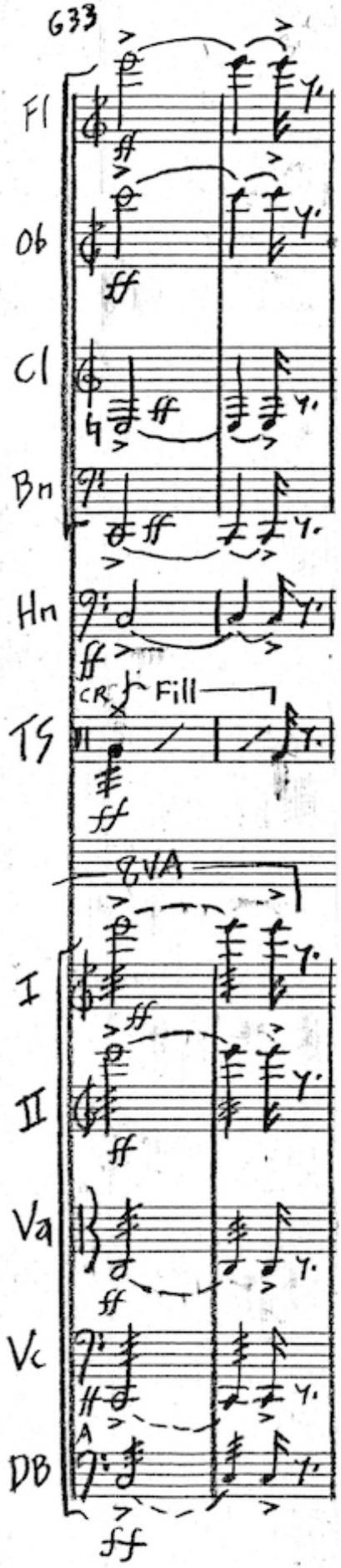
II

Va

Vc

A

DB


633
Fl
Ob
Cl
Bn
Hn
ff
CR
Fill
TS
8VA
I
II
Va
Vc
DB

Bar# change 515 ♩=80 Pg. 49

Scene VI
Neo-Samba Finale

8VA

Fl

Ob

Cl

Bn

Hn

Rest

HH x=SN clicks

Bass

Bossa Nova:

(34) (35)

♩=80

I

II

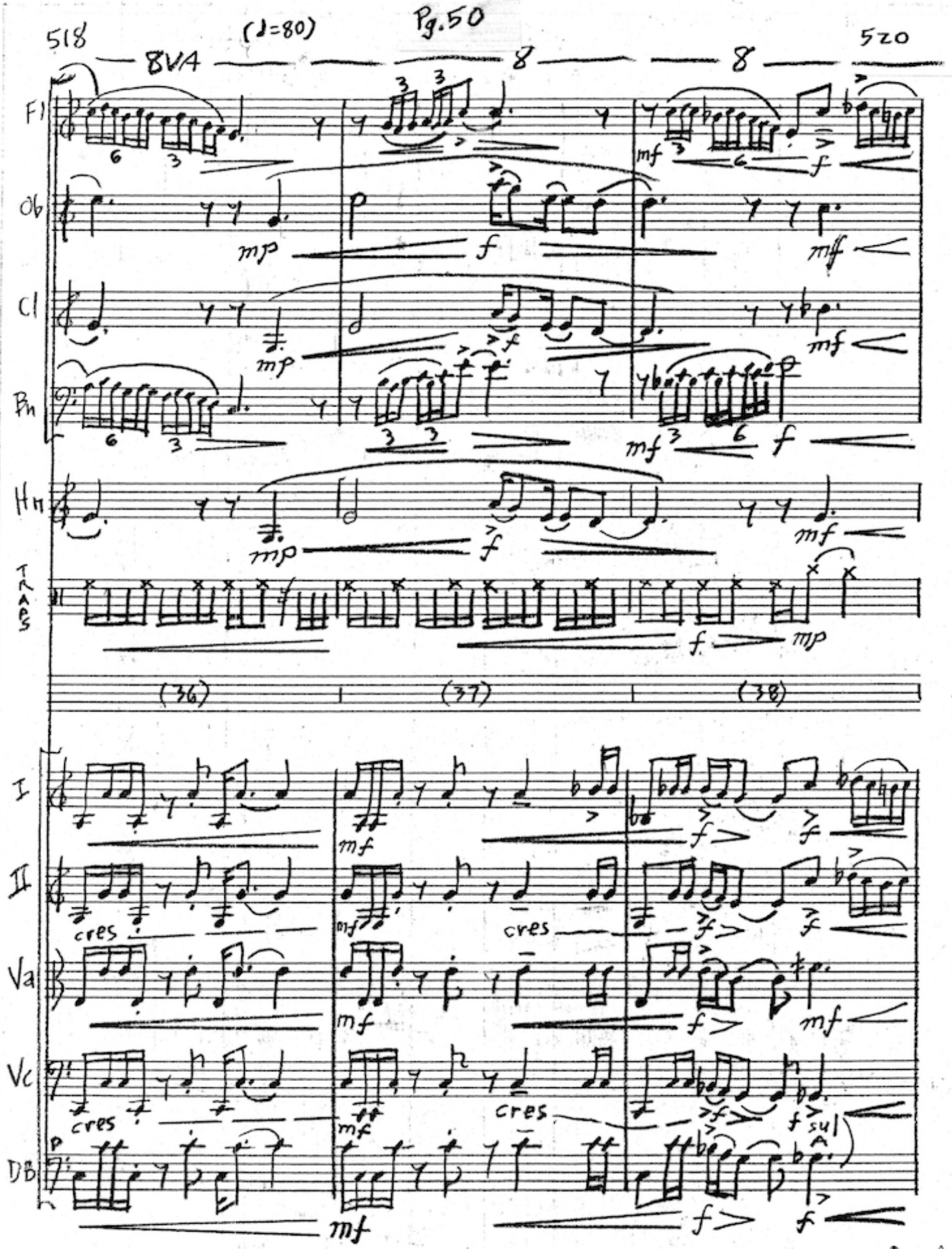
Va

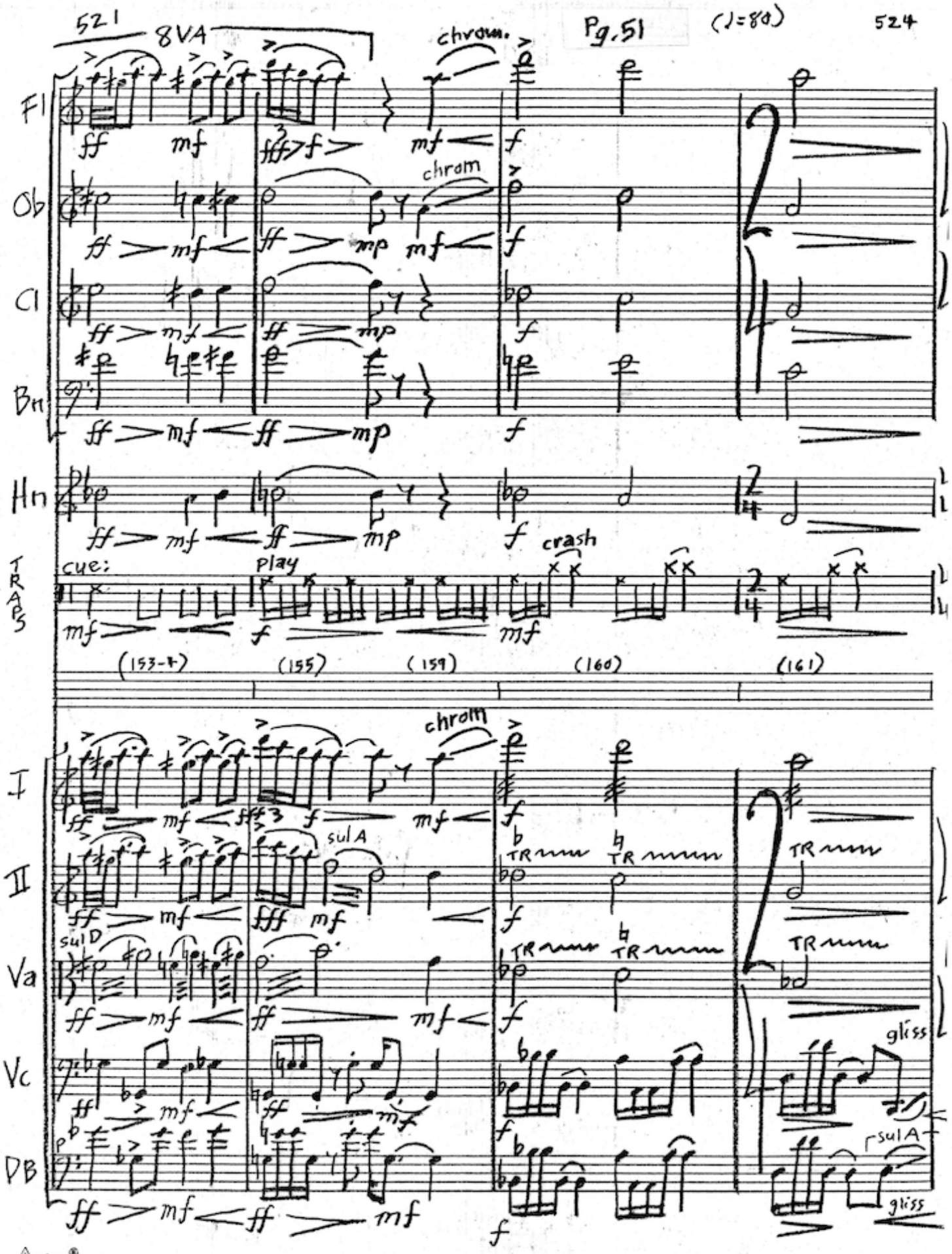
Vc

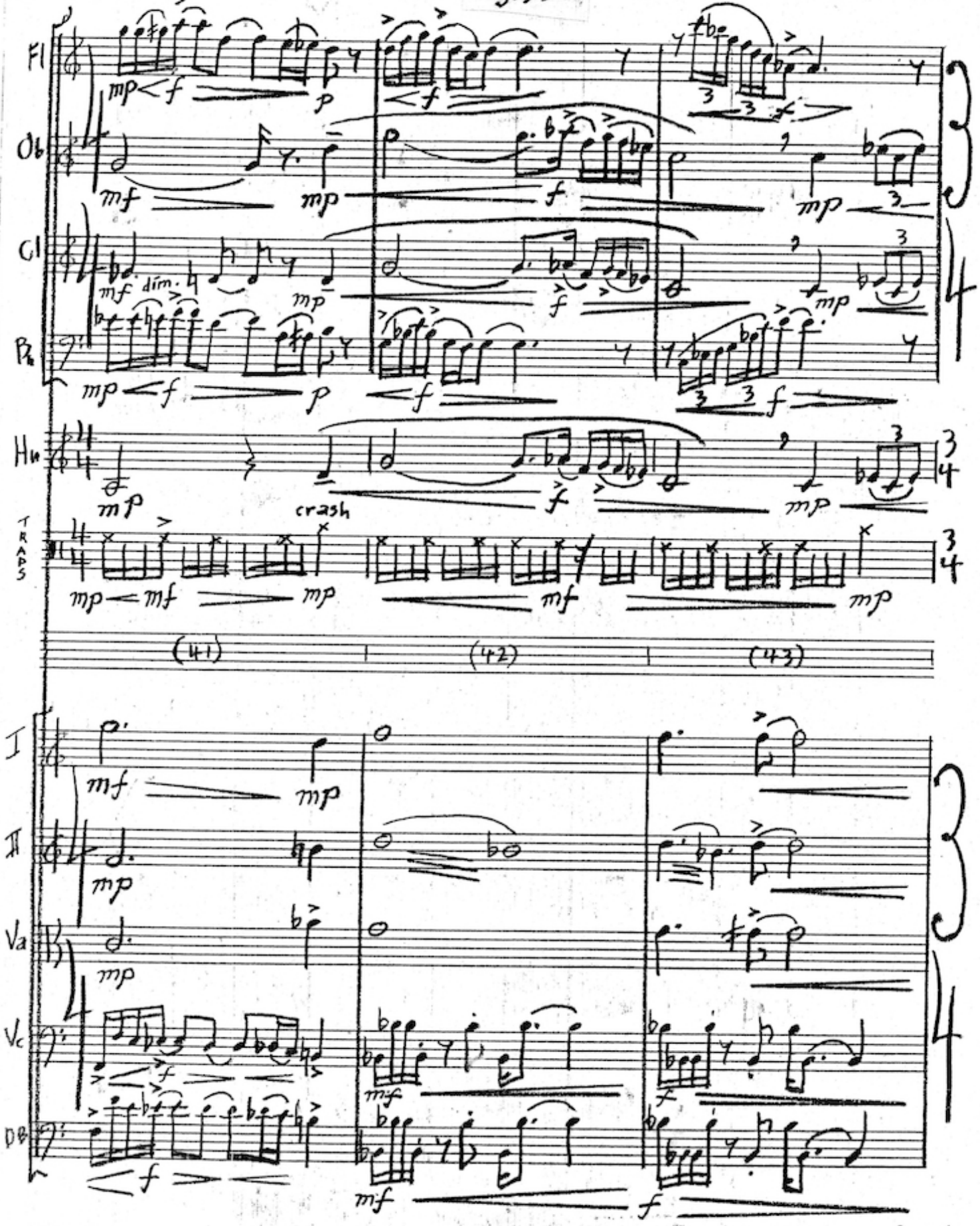
cres

dim

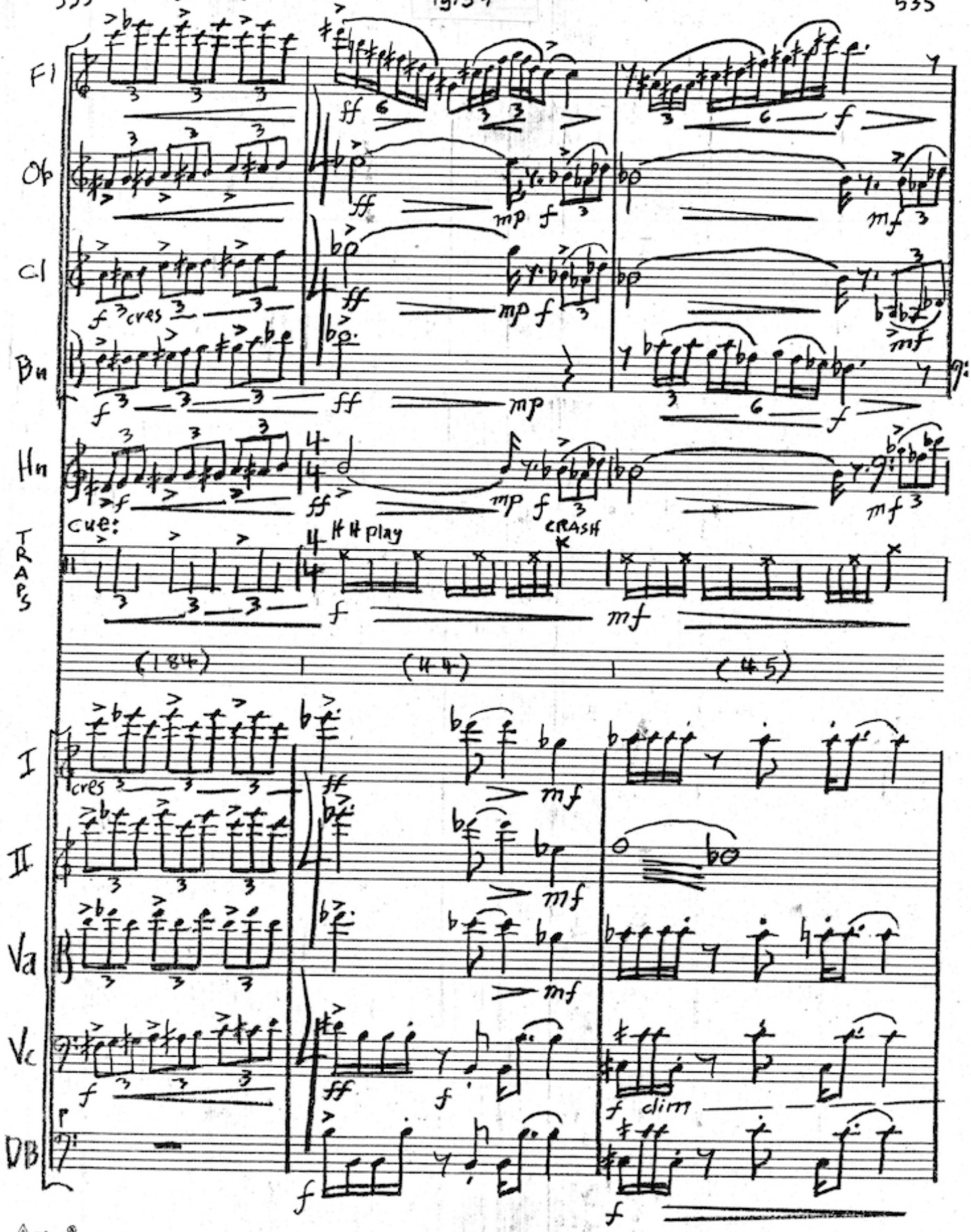
OB

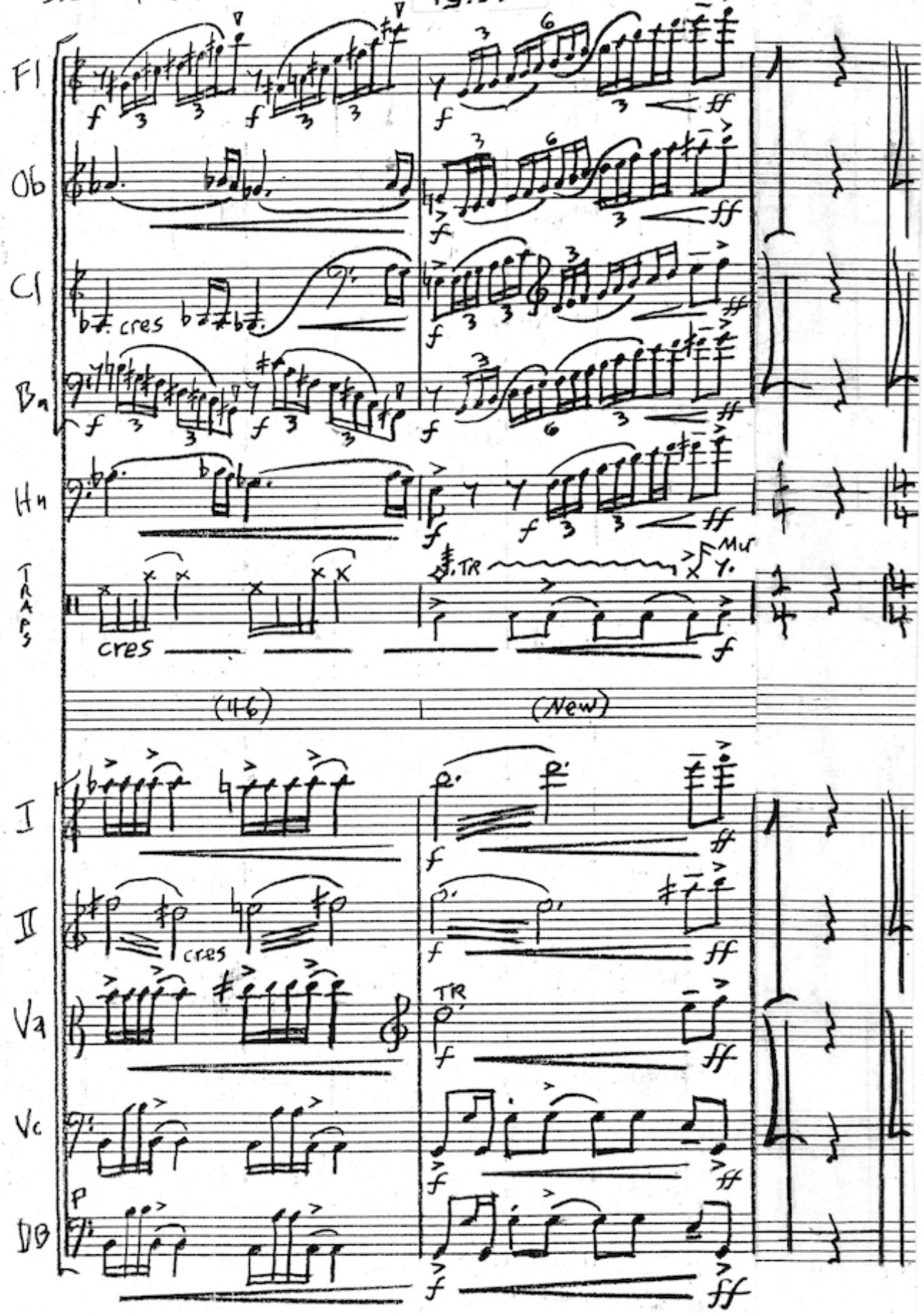

518
(♩=80)
520
8VA
8
8
Fl
Ob
Cl
Bn
Hn
TRAPS
(36)
(37)
(38)
I
II
Va
Vc
DB
cres
sul A

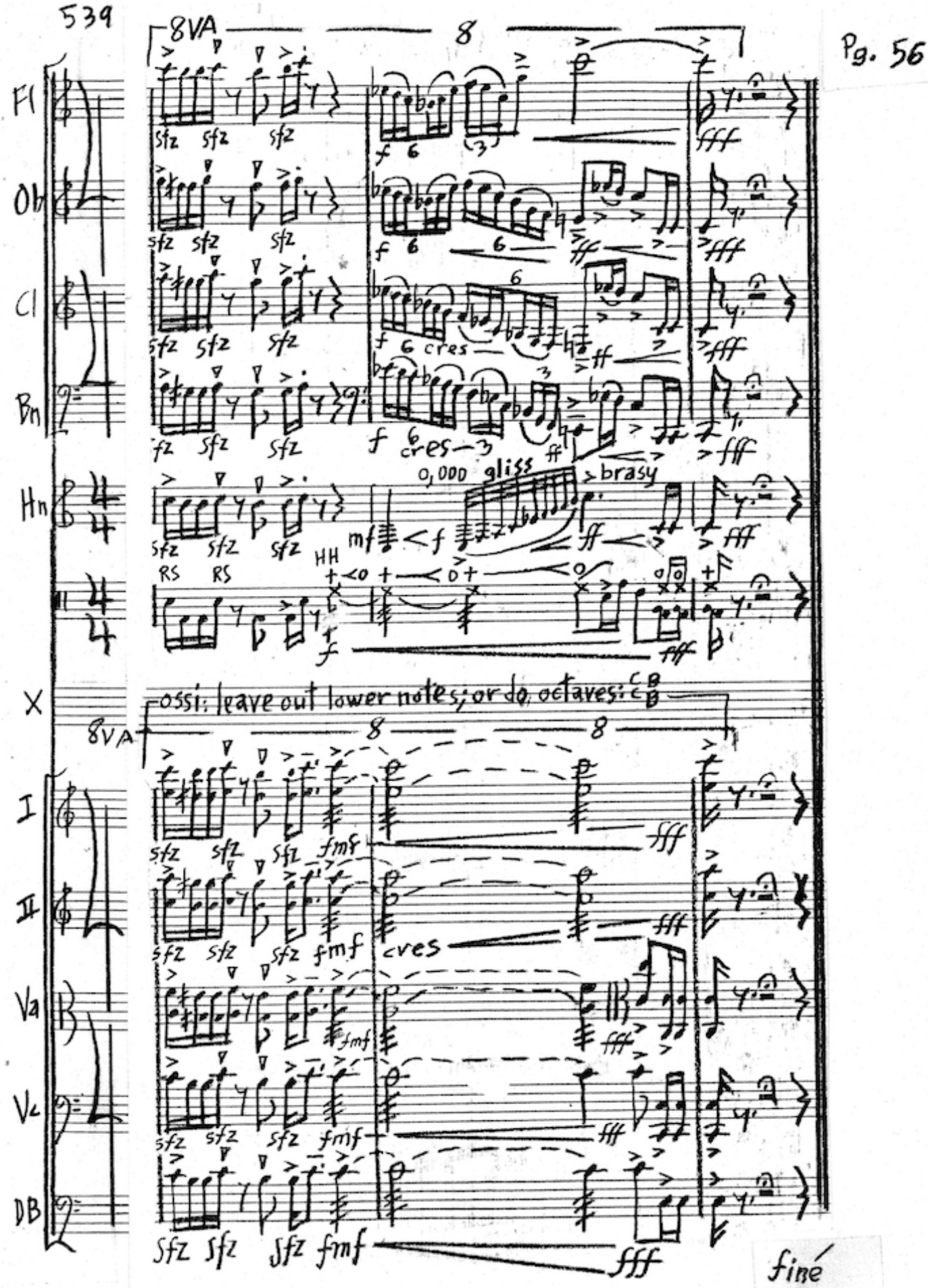

521
8VA
Pg. 51
(♩=80)
524
Fl
chrom.
Ob
chrom
Cl
Bn
Hn
TRAPS
cue:
play
crash
(153-4)
(155)
(159)
(160)
(161)
I
chrom
II
sul A
Va
sul D
Vc
gliss
DB
sul A
gliss


Fl
Ob
Cl
Bn
Hn
TRAPS
crash
dim.
(41)
(42)
(43)
I
II
Va
Vc
DB

Fl
Ob
Cl
Bn
Hn
TRAPS
cue:
mp
mf
(179) (180) (181) (182) (183)
I
II
Va
Vc
DB
mf f


Fl
Ob
Cl
Bn
Hn
TRAPS
cue:
H H play
CRASH
(184)
(44)
(45)
I
II
Va
Vc
DB
cres
dim


Fl
Ob
Cl
Bn
Hn
TRAPS
cres
TR
Mu
(46)
(New)
I
II
Va
Vc
DB
P


8VA
8
Fl
Ob
Cl
Bn
Hn
X
I
II
Va
Vc
DB
sfz
f
6
3
fff
ff
cres
0,000 gliss
brasy
mf
RS
HH
ossi: leave out lower notes; or do octaves:
fmf
finé